ISSN-2393-9443

JOURNAL OF MANUSCRIPT STUDIES

Vol.47.2019

Oriental Research Institute and Manuscripts Library
University of Kerala, Kariavattom
Thiruvananthapuram - 695 581

JOURNAL OF MANUSCRIPT STUDIES

JOURNAL OF MANUSCRIPT STUDIES

Vol. 47, 2019

Oriental Research Institute
And Manuscripts Library
University of Kerala, Kariavattom
Thiruvananthapuram - 695 581

JOURNAL OF MANUSCRIPT STUDIES

Vol. 47, 2019

Oriental Research Institute
and Manuscripts Library
University of Kerala

Editor
Dr. Rejani R.S.

Joint Editor
Dr. Sainaba. M.

Edited, Printed and Published by Dr. Rejani R.S.
Asst. Professor & Head, ORI and Mss Library
on behalf of the University of Kerala

Cover Design
Orange Animation, Attingal

At Prasanth Printers
Ambalathinkara,
Kazhakuttom, Trivandrum

Annual Subscription Rs. 50/-

Articles for publication and books (Two copies each) for review may be sent to the Professor & Head of the Institute

CONTENTS

Statement about the ownership and other particulars of Manuscript Studies

(Form IV (See Rule 8)

Place of Publication	: Kariavattom Thiruvananthapuram
Periodicity of Publication	: Yearly
Printer, Publisher and Editor	: Dr. Rejani R.S.
Nationality	: Indian
Address	: Asst. Professor and Head Oriental Research Institute and Manuscripts Library Kariavattom
Name and address of individuals who own the newspaper and partners or Shareholders holding more than one percent of the total capital	: University of Kerala Thiruvananthapuram

I, Dr. Rejani R.S., hereby declare that the particulars given above are true to the best of my knowledge and belief.

Sd/-
Dr. Rejani R.S.

Kariavattom
31.12.2019

PREVENTIVE CONSERVATION OF PALM LEAF MANUSCRIPTS

Dr. P. Perumal, Conservator (Retd)

Conservation of human experience and knowledge are the base for the development of Culture and Civilization. In early dates face-to-face communication was done through body gestures, symbols and sounds. Later it was systematically developed as language. Necessity arouse to record human experience and knowledge for the benefit of others and future generation. At first, the material used for writing was Rock. The Cultural developments are the reason for urge to write and lead to search new writing materials, such as clay tablets, metal sheets, wooden planks, barks and leaves of trees, papyrus, leather, parchment, vellum, cloth and paper. After invention of paper it replaced all other writing materials.

In view of rarity and its importance, the writing materials were preserved in the Temples, Palaces and Houses of learned scholars, only in twentieth century; various libraries

and Archives were formed in National level for public, Academicians and Technical peoples. Palm leaf is a material used for writing in south India and South Asian countries. Palm leaf is organic nature, which are subject to deterioration by some living organisms, Atmospheric change and other factors of deterioration. The art of preservation is not new. It was known from the inception of writing materials. In ancient days people used some indigenous materials for preservation. The development of science and Technology pave the way for better conservation techniques for the Archival materials and other cultural properties.

Conservation:

Conservation is a concept, which includes two aspects viz., Preservation and Restoration, Nowdays which are mentioned as Preventive conservation and Curative conservation. Preventive conservation means any action taken to; prevent or stop or retard deterioration. Curative conservation means any action taken to treat objects for the purpose of correcting any alterations they have undergone. It is obvious that Preventive conservation makes an attempt to maintain the object in a physical and chemical condition. It is therefore an unending process. For better conservation, we should know basic constituents of the materials, its Character, method of preparation, factors of deterioration, proper storage techniques,

and preservation and restoration techniques. So Archivists, Librarians and other documents lovers should have the knowledge of Palm leaf and factors of deterioration for proper preservation.

CONSERVATION OF PALM LEAF MANUSCRIPTS

The Leaves of palm trees were used as a writing material because the palm trees were grown abundantly in India and South Asian countries. The palm leaves were the cheapest and most easily available material. If well treated and carefully maintained, it has a reasonably long life and highly durability. Since India and South Asian Countries are in tropical region, the hot and humid climate conditions had an adverse effect on palm leaves. It is very difficult to preserve palm leaf manuscripts more 500 years in an ordinary condition. We can preserve more than 500 years, if we have special arrangements to keep constant temperature and humidity.

TYPES OF PALM LEAVES:

There are various types of palm trees available. But only the following three types were used commonly for writing purpose.

1. Corypha Umbraculifera (Shritala)
2. Borassus flabellifer (Palmyra)
3. Corypha Utan (Lontar)

The Corypha Umbraculifera palm tree is known as Shritala or Talipot, which grows in humid coastal areas of South India, Ceylon, Malaysia, Andaman and Thailand. It is also called as Talapana, Coondapana or Talipanai. The leaves are broad and lengthy. Surface is smooth and thin; the leaves are more flexible than other types. The Tree produces huge dark green spiked leaves about five meters wide supported on stalks three meters long. The surface is smooth and thin. The leaves are more flexible than other types.

The Borassus flabellifer palm tree is known as Palmyra, which grows in comparatively dry climate. It is abundantly available in South India. Palmyra tree leaves are thick not broad and they are not more than 2 feet. The size and thickness of the leaves are varied according to the fertility and water sources of the area. The leaves of Palmyra palm are less resistant than Shritala to decay.

The third variety Corypha Utan Palm tree is known as Lontar, which was mostly available in Burma and Thailand. The leaves have mixed character of the Talipot and Palmyra palm leaves. The Lontar leaves are lengthy, broad and thick. Most of the Burmese manuscripts are in these leaves.

SEASONING OF PALM LEAVES

For writing on palm leaves, five to six month old leaves were collected, separated, removed the edge ribs and dried in

the shadow. After drying, edges of the leaves were cut into convenient length for writing and burnished the surfaces. Two small holes were made for passing thread to tie. The holes were put in such a way that they divide the leaves more or less in three equal parts. The burnished leaves can be used for writing on surface. But incising method the leaves were need seasoning. Seasoning of palm leaves means softening the surface of palm leaves. The process of seasoning of palm leaves was varied from place to place. Some of the seasoning methods are,

1. The leaves were boiled in water or milk.
2. The leaves were boiled in steam, after boiling they were applied gingly oil to keep their softness.
3. The leaves were buried in wet sand to obtain considerable Softness.
4. The leaves were frequently applied with gingili oil to make them smooth.
5. In South India the leaves were kept along with the wet rice straw for seasoning.
6. In Thailand, leaves were placed between two wooden planks and kept in a special kiln

The seasoning process gives softening the surface for writing and extraction of lignin. After seasoning the soft

surface were burnished with conch shells or polished stone to make it further polished and smoothened.

WRITING ON PALM LEAVES

Writing on palm leaves were done in two ways, one was to incise on the leaves with stylus and other one was to write with ink on leaves using bamboo pen or brush. The stylus or salaka, made up of iron, steel, brass, bone, ivory with pointed tip were used for writing. Some of the metal stylus had pointed tip at one end and sharp knife on the other end. For writing this method the seasoned leaves with good support must be carried on the left hand fingers and the stylus in the right hand. While writing, the left hand thumb would support the pointed tip of stylus for movement. The incised leaves were treated in two ways to give clarity of the letters. Turmeric water was applied over the surface of the leaves that were kept in pooja. Mostly Ramayana and Mahabharata manuscripts were applied turmeric paste for keeping them in pooja. Other manuscripts were applied with a mixture of vegetable juice (Cocina indica or Dhadura) and lamp shoot (prepared using castor oil) for clarity of letters. Now-a-days lamp shoot mixed with some volatile vegetable oils like citronella oil is used for this purpose. After writing, the leaves were arranged and string with two wooden planks of soft wood like mango or bamboo. Some times, teak wood was also used to avoid insect damage.

One end of the thread used for string was tied with a parrot beak shaped palm leaf with its rib. If the manuscript has more than 150 leaves, the thread cannot hold the leaves. It causes damage to the holes of the leaves. Hence a small rod made up of copper or bamboo strip was pierced into the other hole of the manuscripts. In North India palm leaves were written with ink using pen or soft brush, because the scripts are not circular form for writing. Incising writing on palm leaf is possible, only with circular scripts.

FACTORS OF DETERIORATION:

. Palm leaves are organic nature, which are generally considered to be more susceptible to deterioration. Palm leaves are made up of cellulose fiber content materials. Though which are having very good tensile strength compared to paper; it becomes very brittle due to dryness. Lignin present in palm leaves is susceptible to oxidation and hydrolysis, yielding acidic derivatives, which affect the fiber bond of the leaves.

Generally physical, biological, and chemical agents, which are light, heat, moisture, fire, fungi, insects, air pollution etc. Human error also caused damages to manuscripts. The Ultra Violet rays coming directly from the sun and other sources affect the manuscripts' brittleness and discoloration. Light not only affects the manuscripts directly but also indirectly it activates the chemical deterioration. Heat causes

evaporation of moisture in the manuscripts, which leads to dryness, brittleness in manuscripts and alters the physical size.

Deterioration brought by biological agents is generally referred as 'Bio deterioration". The problem of bio deterioration is a matter of considerable significance of tropical-humid climate. The climate condition accelerates the growth and multiplication of living organisms. The common biological agents for deterioration of papers are fungus, insects and rodents. High humidity is helpful for the growth of fungus. The fungi produces enzymes, which mend the sheets one another. The organic contents are nutrition to the living organisms. Most of the common insects affect the manuscripts are silverfish, termites, cockroaches, bookworm, booklice etc.

The impurities in the atmospheric gases such as Hydrogen sulphide, sulphur-di-oxide, carbon monoxide ozone, dust and other susceptible impurities are the main chemical factors. The chemical factors create acidity on the materials, which break the cellulose bonds, and make the paper brittle and colour changes.

STAINS AND SPOTS:

Stains of insects' excreta, dust accumulation, lamp shoot, fungus etc., could be occur on the surface of the palm leaves. These stains can be removed by mechanically or water with Alcohol or solvents like Acetone or Citronella oil or

Camphor oil or Lemon grass oil. Cotton or Soft cotton cloth may be used for cleaning the leaves.

DISCOLOURATION OF THE SURFACE:

Discoloration of the palm leaf may be due to presence of lignin, which reacts with light and other atmospheric gases to form acidity. Some time discoloration may be formed due to frequent application of oil with dust or smoke deposit or fungus stains. The appearance of the incised leaves can be improved by cleaning with distilled water and dilute neutral detergent solution.

FUNGAL EFFECT: In a humid condition the palm leaves and the dust accumulated on the manuscripts absorbs water. In a suitable climate the fungus may grow over the leaves. The fungus makes stains and spoiled the glazy layers. Due to the growth of fungus, the leaves stick one another and make the leaves soften. When the affected leaves dried it is very difficult to separate the leaves, which leads to cleavage and crumbling.

SPLITTING AND CLEAVAGE OF THE SURFACE LAYERS:

The main cause of splitting in the surface of the leaf is variations in the climatic conditions. The splitting on the edges are due to rough handling and storage. Due to the fungus affect the irregular surface softness make cleavage of surface layer from the main body of the leaf. This problem is mostly found in

the shritala manuscript. A solution of ethanol and water can be used to soften the separated portion and can be fixed using PVA emulsion adhesive.

INSECT DAMAGE:

Palm leaves are soft organic materials. Insects were attracted, when palm leaves absorbs more moisture or at the time of fungal attack. By experience it is found that the most common insect, which affect palm leaves are cockroaches, termites and worms (Gastrallus indicus). The first two destruct very fastly. They start from the surface of the bundles, but they eat surface of the leaves and fix the leaves one another.

BRITTLENESS AND WEAKENING OF THE LEAVES:

The aged and dried palm leaves loose its water and oil content and become brittle. The acidic materials in the atmosphere affect the fiber bond of the leaf and it becomes very brittle. The edges flake and crumbled with slight touch. Several methods are followed to make the leaves flexible. Any volatile vegetable oils such as citronella oil, camphor oil, lemon grass oil, sandal wood oil, clove oil, cedar wood oil etc., are used in different parts of India. The usage of these oils gives not only flexibility to the leaves but also it acts as an insect repellent.

ANCIENT PRESERVATION TECHNIQUE:

In South India, palm leaf manuscripts were preserved in the houses of Pandits, Temple treasures, Religious mutts and

Royal Palaces. In the learned people's houses, the palm leaf manuscripts were kept in the kitchen (Those days they used fire wood) to preserve from fungus and insects. In Ancient days mostly thatched houses were built with mud walls. Due to heavy rain most of manuscripts were affected with fungus and insects. To avoid fungus and insect attacks the palm leaf manuscripts were kept in hanging position. Mostly the kitchen would be warm and smoke deposit over bundles keeps away the fungus and Insects. Every year after rainy season the manuscripts were cleaned, dried and verified the condition.

The knowledge of preservation is not new to Indians. From ancient days several indigenous materials were used for preservation. They understood the four basic factors for deterioration i.e. dust accumulation, direct sun light, heat and humidity. To overcome these problems manuscripts were covered with mostly red colour silk or cotton cloths. The cloth will control dust, light, heat and humidity. They used red colour cloth because "Red colour" itself acts as repellent to insects. That was the reason that in ancient South Indian houses were drawn with red lines in front of the houses in the month of December - January. The reason was to avoid insects entering into houses after rainy season. This is the reason, the spine of the books were bound with red colour cloth or leather with red colour in most of the Indian Libraries. Since Turmeric has

germicidal power. Turmeric paste or water was applied over the leaves to avoid fungal attack.

Some of the indigenous vegetable materials used to keep away insects are:-.

Margosa Leaves (Neem Leaves) (Azadirachta indica): It has a bitter taste and an oily compound present in the leaves. Not only the leaves, the powder of the neem seed also used to keep away the insects from the storage. So, dried neem leaves were kept in the bundles. Tobacco, Camphor, Black cumin, Sweet flag, Snake slough, Peacock feathers was also used as insect repellent. Even now these indigenous processes are followed in some Libraries and Museums in India.

The Thanjavur Maharaja Serfoji's Sarasvati Mahal Library, at Thanjavur use a mixture of the following spices in powder form:

Black cumin	4 parts
Sweet flag	4 parts
Cloves	1 part
Pepper	1 part
Bark of cinnamon	4 parts

20 grams of camphor is to be added with this powder mixture and wrapped in a small cloth as bundle. These bundles are kept

in the cupboards as insect repellent. This is effective for six months.

REPAIRING:

Repairing was done in many ways for the damaged or broken leaves. In ancient days, stitching method used to join the broken palm leaves, later cello tapes and other papers with adhesives were used to join the broken leaves. Difficulties and problems lead for new techniques. Now broken palm leaves are joined using Gesso (the new palm leaf powder with PVA Emulsion) to join the leaves.

In foreign countries Encapsulation method is followed. In this method after cleaning the leaves, each leaf is kept in between chemically inert polyester film and sealed the edges. For sealing cello tape used. Some institutions ultra sonic sealing method is used. Since less number of manuscripts available in western countries they took much care for their preservation.

Most of the fields in India are followed the development and techniques of other countries. The field of conservation is not exception, due to the influence of western culture and techniques, we lost our own techniques. But to-day Japanese Conservation technique influenced all over the world, which makes to use less usage of chemicals for conservation of cultural properties. Now the modern trend is chemical less

conservation. In General, conservation process for a country would not suitable for other countries with different climatic conditions. Hence we have to find out our conservation process and materials for conservation of cultural materials flourished in India.

PREVENTIVE CONSERVATION:

"Preventive Conservation" means to protect the Palm leaf, from by various agents of deterioration. It is the mitigation of deterioration and damages through the formulation and implementation of policies and procedures for

1. Appropriate environmental conditions
2. Proper Storage
3. Proper Handling
4. Integrated pest management
5. Periodical verification and emergency preparedness

Preventive Conservation is an ever ending Process that continues throughout the life of the manuscripts. By using preventive conservation techniques, we could limit the deterioration of manuscripts. Palmleaf manuscripts need to be stored in a proper environmental condition. Generally they must be stored in a proper temperature of 21*C and relative humidity of 50-55% RH with controlled lighting, and clean air

environment. Palm leaf manuscripts must be kept in wooden cupboards. Other wise the preservative oil would dissolve the paints or varnish of the container. Manuscript must be handled properly with good support. We must knew the periods insect formations. Mostly we must take care after rainy seasons. We should not use particular chemical or material as insect repellent; it must be changed once in six months other wise the insect would get immunity. Periodical verification and emergency preparedness will help for better preservation of the Manuscripts. Prevention is better than cure.

Dr. P. Perumal, Conservator (Retd)
Sarasvati Mahal Library
Thanjavur-9

HAGIOGRAPHIC TRADITION OF ŚAṄKARA IN KERALA[1]

Olga Nowicka

The subject of this article is the hitherto unstudied regional hagiographic tradition connected with the personage of Śaṅkara[2] - the great Indian philosopher, propagator of the non-dualistic doctrine of the Advaita Vedānta, and founder of the pan-Indian monastic order of the Daśanāmī - Sanyāsins - in Kerala[3]. This

---

[1]Presented article is the outcome of the research project funded by the National Science Centre, Poland. Title of the project: *In the Footsteps of Śaṅkara: Local Advaita Vedānta Monastic Tradition in the Topographies of Keralan Hagiographies*; project no. 2017/27/N/HS2/00846; grant scheme: Preludium 14.

[2] Philosopher lived most probably ca. 788-820 and was born in Kalady (mal. Kāla-i) in Kerala, South India. H. Kulke, D. Rothermund, *A History of India*, pp. 141-142.

[3] Śaṅkara is considered to be a creator of the pan-Indian Advaita Vedānta monastic order called Daśanāmī-Sampradāya (skr. *daśanāmī* – „he who has [one of the] ten names", *sampradāya* – „tradition"). After initiation into this order, an ascetic is given a new name – one of the ten names: Giri („hill"), Purī („town"), Bhāratī („learning"), Vana („forest"), Parvata („mountain"), Araṇya („forest/wilderness"), Sāgara („ocean"), Tīrtha („pilgrimage-place"), Āśrama („hermitage"), and Sarasvatī („knowledge"). M. Clark, *The Daśanāmī-Sa□nyāsīs. The Integration of Ascetic Lineages into an Order*, p. 2.

literary tradition is represented by a series of the lesser-known texts in Sanskrit and Malayalam (mal. *malayāḷam*). At least seven different texts that represent the local Advaita Vedānta hagiographic tradition of Kerala remain extant[4]. Most of them have never been studied and part of the hagiographies is still preserved in a form of manuscripts only. The local literary tradition contrasts with the broadly known pan-Indian, canonical hagiographic tradition of Śaṅkara which states that during „ the conquest of the quarters" (skr. *digvijaya*), philosopher reached four corners of the Indian Peninsula where he established four monastic centres (skr. *maṭha* – "monastery") to propagate the Advaita Vedānta doctrine. These were Govardhana (on the East), Śārada (on the South), Dvāraka (in the West) and Jyotirmaṭha Pīṭha (on the North)[5]. Whereas, according to the local accounts from Kerala, Śaṅkara is believed to establish all four monasteries in one city only – *i.e.* in Thrissur (mal. Tṛśśūr)[6] located in central Kerala[7].Established

[4] I gained this knowledge as a result of four fieldworks conducted in Kerala during the years 2014-2019.

[5] V. Sundaresan, *Conflicting Hagiographies and History: The Place of Śaṅkaravijaya Texts in Advaita Tradition*, p. 110.

[6] The geographic naming, including the names of the cities and villages, is a problematic issue in the landscape of Kerala due to its complex past and different foreign influences which were present there across the centuries. Thus what we witness is a kind of historic palimpsest – the geographic Malayalam names are influenced by such languages as Tamil, Portuguese, Dutch and English. The modern maps (modeled on English maps) apply usually the simplified description in Latin script, with English name forms.

[7] An alternative variant of this legend circulates in Kerala – it relates that Śaṅkara's disciples founded four monasteries in Thrissur.

institutions were said to be: Northern Monastery (mal. Vaṭakke Maṭham), Middle Monastery (mal. Naṭuvil Maṭham), In - between Monastery (mal. Iṭayil Maṭham) and Southern Monastery (mal. Tekkē Maṭham). Subsequently, according to the local hagiographic tradition, philosopher is believed to achieve *videha - mukti* (liberation after death) in the Śaiva Vaḍkkunnāthan temple located nearby the Thrissur four monasteries. As the heads of the Keralan monastic institutions Śaṅkara is said to have appointed his four main disciples - Sureśvara, Padmapāda, Hastāmalaka, Toṭaka[8] - who afterwards allegedly passed maṭhas in charge to the community of Nampūtiribrahmins[9].

The unique feature of the regional hagiographic tradition of Keralais the use of the contextual spatiality which is to be obsereved in the spatial transposition phenomenon through the way in which the religious concept of the Śaṅkara's pan-Indian „conquest of the four quarters" (skr. *digvijaya*) has been precisely projected in the local micro-space. This literary practice recreates the legendary map of Śaṅkara's life and inscribes it in the geographic location of one Keralan city. Therefore, the arrangement of the physical territory of Thrissur appears to

---

[8] First Svāmiyār (head of a maṭha) in the paramparā of the Vaḍakke Maṭham (from Malayalam: 'Northern Maṭha') was said to be Toṭaka, of the Naṭuvil Maṭham ('Middle Maṭha') Sureśvara, of the Tekkē Maṭham ('Southern Maṭha') Padmapāda and of the I□ayil Maṭham ('In-between Maṭha') Hastāmalaka.

[9] More about the community of Nampūtiri brahmins in: M. Parpola, *Kerala Brahmins in Transition. A Study of a Nampūtiri Family*, Gummerus Printing, Helsinki 2000.

actualize the ideological concept that has given it a symbolic meaning. The importance of the *place* thus comes to the foreground in the examined local textual production.

The Keralan hagiographers have adapted the popular motif of the Śaṅkara *digvijaya* to the local purposes and transformed it during this process – as a result they produced a local variant of the narrative. The Advaita Vedānta hagiographic tradition of Kerala is thus the regionalisation of the pan-Indian narration. The personage of Śaṅkara is employed as the carrier of a local tradition which have been characterised by its own distinct features[10]. The local textual practice executes a significant shift from the abstract space (pan-Indian macro perspective) to the familiar local space. As a result, the specific geospace becomes meaningful. The Keralan hagiographic narration primarily figures territory – features particular landscapes, maṭhas, temples, tīrthas, pilgrimage sites *etc*. It lays out a series of connected places on the basis of religious concept and practice[11].

It is important to notice that local hagiographers in their works employed and appropriated the classical pan-Indian topos of the *digvijaya*,what can mean that they were trying to "position [their textual production] in relation to the wider literary

---

[10] D. Shulman, *Tamil Temple Myths: Sacrifice and Divine Marriage in the South Indian Saiva Tradition*, pp. 4, 8.

[11] A. Feldhaus, *Connected Places. Region, Pilgrimage, and Geographical Imagination in India*, p. 13.

universe"[12] and broader monastic tradition. Perhaps, the local hagiographies, shaped on the canonical *Śaṅkara-digvijayas,* served as a localised medium to produce, elaborate and legitimize the vernacular monastic tradition[13].

Although a hagiography is almost a universal phenomenon among different cultures, it is crucial toask a question what circumstances led to its emergence within a specific religious tradition[14]. Therefore, the proper inquiry considers their existence in a particular historical, cultural, political and religious context. As Sudalaimuthu Palaniappan notices, a textual genre in question is characterised primarily by ideological and promotional objectives[15]. The Advaita Vedānta hagiographic tradition of Kerala is not merely a neglected local literary tradition, but in fact it is an important textual source that recorded the local variant of the Śaṅkara-paradigm monasticism. The Keralan accounts narrate the origins of the regional Advaita Vedānta monastic tradition by associating it with Śaṅkara and his disciples, but more importantly, also precisely locate this renunciant order on the map of Kerala. While the Śaṅkara ascription is more of the ideological purpose

---

[12] Y. Bronner, D. Shulman, *'A Cloud Turned Goose': Sanskrit in the Vernacular Millennium*, p. 5.

[13] *Ibidem*, p. 6.

[14] D.N. Lorenzen, 1976, *The life of Śaṅkarācārya*. In: F.E. Reynolds, D. Capps (eds.). *The biographical process: Studies in the history and psychology of religion.* The Hague: Mouton, p. 88.

[15] S. Palaniappan, *Hagiography Versus History: The Tamil Pāṭar in Bhakti-Oriented Hagiographic Texts and Inscriptions*, p. 341.

and most certainly not of a historic value, the geospace featured in the narrations indicates the locations of particular monastic institutions and connected pilgrimage sites. Therefore, these literary productions contribute to the study of regional micro-history which has still many gaps needed to be filled in.

To my best knowledge, at least four different hagiographic texts that represent the Keralanhagiographic tradition of Śaṅkara remain extant. These are *Śaṅkarācāryacarita* composed in Sanskrit by Govindanātha around 16th / 17th century; the undated Sanskrit *Śaṅkarācāryacaritam* known also as *Bhagavatpādamahimānuvarṇanam* by Bālagopālayatīndra;the undated Sanskrit *Kūṣmāṇḍaśaṅkaravijaya* by Puruṣottama Bhāratī; and the undated and anonymous text of *Śaṅkarācāryacaritam* composed in Malayalam.

First of the enumerated hagiographies- *Śaṅkarācāryacarita*- has been translated into Italian by Mario Piantelli and published in 1994 in Turin (*Il poema di Śaṅkara. Śrīśaṅkarācāryacarita*). Moreover, a few critical editions of the text have been prepared. The poem was published in Thrissur by Kerala Publishing House in 1914 and 1926, in Kumbakonam by Sri Komalamba Mudranalaye in 1926, in Puna by Citrasala Mudranalaye in 1931, whereas the critical edition from 1966 by K.N.M. Divakaran Namputiri has been reissued recently in Calicut Sanskrit Series 50, 2013: *Vedāṅgadīpti. Collected works of K.N.M. DivakaranNamputiri*[16].

[16] I owe this information to Dr. Christophe Vielle from l'Université Catholique de Louvain.

Not long ago, a critical edition of the text was prepared also by W.R. Antarkar. It was published in 1992, in vol. 52 of *Bhāratīya Vidyā*.

To my best knowledge, about twenty six manuscripts of *Śaṅkarācāryacarita* by Govindanātha are preserved and kept in such institutions as: Cambridge University Library (one manuscript); Library of the Royal Asiatic Society of Great Britain and Ireland, London (two manuscripts); Oriental Research Institute, Mysore (one manuscript); Saraswathi Mahal Library, Thanjavur (one manuscript); Government Oriental Manuscripts Library, Chennai (three manuscripts); Rajasthan Vidyapeeth Sahitya Samsthan Research Library, Udaipur (one manuscript); Vishveshvaranand Vedic Research Institute, Hoshiarpur (two manuscripts). Ten manuscripts of *Śaṅkarācāryacarita* by Govindanātha are kept in the Oriental Research Institute & Manuscripts Library, Thiruvananthapuram. According to *New Catalogus Catalogorum* several manuscripts remain also in the private family collections of Akalamannattu Mana, Vadakkencherry (one manuscript); Elaṅkulattu Kurūr Bhaṭṭatiri Manakkal, Ernakulam (one manuscript); Killimangalattu Mana, Mullurkara (one manuscript), Kiṅakkumbhāgattu Mana, Puttankuriśśi (one manuscript); and Putuvāmana Mana, Mulanthuruthy (one manuscript). Two more manuscripts belonged to the family of

Deśamaṅgalam Vāriyam[17]. It is worth noticing that the majority of the manuscripts originally belonged to the Nampūtirifamilies.

Bhagavatpādamahimānuvarṅ anam (also *Bhagavatpādamahimāvarṅanam*), by Bālagopālayatīndra, remains in the form of a manuscript only. According to *New Catalogus Catalogorum* there are two preserved manuscripts: one is the paper transcript stored in the Oriental Research Institute & Manuscript Library in Thiruvananthapuram (the owner of the original manuscript from which the copy was made, is featured to be Kunnattunāṭṭu Punnōrkkōṭu · Mana Tuppan Tuppan Nampūtiripāṭu). Second manuscript is in Sarasvati Bhavan Library, Sampurnanand Sanskrit University in Varanasi[18].

I came across the Malayalam poem *Śaṅkarācāryacaritam* accidentally while reading the palm-leaf manuscript no. 184, which belongs to the collection of the Vaṭakke Maṭham Brahmasvam Vedic Research Centre in Thrissur. The text was not mentioned in the library catalogue. I'm not aware of the existence of any other copy of the text. Manuscript no. 184 includes *inter alia* normative texts of the Keralan monastic tradition of the Advaita Vedānta – *i.e .Sanyāsakalpam, Yatyācārasaṅgraha* and *Maṭhapīṭhikā* (which relates the legend about establishing the

[17] S. Dash (ed.), *New Catalogus Catalogorum. An Alphabetical Register of Sanskrit and Allied Works and Authors*, vol. XXXII, University of Madras, Chennai 2013, p. 318.

[18] S. Dash (ed.), *New Catalogus Catalogorum. An Alphabetical Register of Sanskrit and Allied Works and Authors*, vol. XV, University of Madras, Chennai 2007, p. 181.

maṭhas by Śaṅkara). The text of *Śaṅkarācāryacaritam* is unfortunately incomplete but contains the date of writing it down – *i.e.* 1060 year of Kollam Era.

The critical edition of the *Kūṣmāṇḍaśaṅkaravijaya* by Puruṣottama Bhāratī was prepared by W.R. Antarkar and published in „ Oriental Thought", in 1962[19]. Antarkar mentions two manuscripts of this work: one located in the manuscript library of the Oriental Research Institute in Mysore, the second one in the private hands of Svāmi Saccidānanda Sarasvatī of Adhyātma Prakāśa Kāryālaya in Holenarasipura[20].

Śaṅkara's hagiographic tradition use traditional Indian tropes of travel and pilgrimage and frame them in the ideological concept of the symbolic territorial conquest. Hagiographers use primarily a language of place and movement in space; they sketch with words geo-social landscapes, localities, travel itineraries and maps, they produce pilgrimage sites by connecting them with the personage of famous philosopher. The central theme in the canonical hagiographic tradition of Śaṅkara is the conquest of the quarters, during which the saint is said to reach four corners of the Indian Peninsula, where he is believed to establish four monastic centres. The cultural landscape of Kerala shaped a distinct, regional variant of the Śaṅkara's hagiographic tradition. In the

[19] W.R. Antarkar (ed.), 1962. *Śaṅkaravijaya Saṅgraha (Puruṣottama Bhāratī) (in Sanskrit; English introduction)*. "Oriental Thought" 6, 1: 1-17.

[20] W.R. Antarkar (ed.), 1962. *Śaṅkaravijaya Saṅgraha (Puruṣottama Bhāratī) (in Sanskrit; English introduction)*. "Oriental Thought" 6, 1: p. 2.

Keralan literary practices, Śaṅkara's - and his disciples' - life story has been significantly re-told and most importantly re-placed , presumably for the regional form of the Advaita Vedānta monasticism. The local narratives use the contextual spatiality by transposing the religious concept of Śaṅkara's pan-Indian digvijaya into micro-space of Kerala. The Keralan hagiographies thus chart a new conceptual map of the regional Śaṅkaric tradition. The spatiality inscribed in these works appears to be crucial in the reading process. It seems that places and locations featured are the very point of this literature, and its primary intention is to locate the regional Advaita Vedānta tradition on the map of Kerala. The sacred topography created through the hagiographic narrative causes the overlap of the spatial religious concepts and the physical geography of temples, monasteries and pilgrimage sites.

Keralan textual practice executes a significant shift from the abstract space (of the pan-Indian macro perspective) to the familiar local space. As a result, the specific geospaces become meaningful. Keralan narratives primarily figure territory – they feature particular landscapes, maṭhas, temples, tīrthas, pilgrimage sites *etc*. They lay out series of connected places on the basis of religious concept and practice. But most importantly, these hagiographies precisely locate the local monastic tradition of Advaita on the map of Kerala. Thus, their primaryfunction seems to be asserting the spatial legitimisation.

BIBLIOGRAPHY

Antarkar, W.R. (ed.) (1962). *Śaṅkaravijaya Saṅgraha (Puruṣottama Bhāratī) (in Sanskrit; English introduction).* „Oriental Thought" 6, 1: 1-17.

Antarkar, W. R. (ed.) (1992). *Śaṅkarācāryacarita (Govindanātha) (in Sanskrit; English introduction).* In: „Bharatiya Vidya" 52 (1-4): 57-140, Mumbai.

Antarkar, W.R. (2003a). *Śaṅkara-Vijayas. A Comparative and a Critical Study.* Mumbai: Veda Sastra Pandita Raksha Sabha.

Antarkar, W.R. (2003b). *Śaṅkara-Vijayas. A Comparative and a Critical Study.* Appendix. Mumbai: Veda Sastra Pandita Raksha Sabha.

Bader, J. (2000). *Conquest of the Four Quarters: Traditional Accounts of the Life of Śaṅkara.* New Delhi: Aditya Prakashan.

Bronner, Y., Shulman, D. (2006). *'A Cloud Turned Goose': Sanskrit in the VernacularMillennium*, „Indian Economic Social History Review" 43, 1 (2006), 1-30.

Clark, M. (2006). *The Daśanāmī-Saṅnyāsīs. The Integration of Ascetic Lineages into an Order.* Leiden: Brill's Indological Library.

Dash, S. (ed.) (2007).*New Catalogus Catalogorum. An Alphabetical Register of Sanskrit and Allied Works and Authors*, vol. XV.Chennai: University of Madras.

Dash, S. (ed.) (2013). *New Catalogus Catalogorum. An Alphabetical Register of Sanskrit and Allied Works and Authors*, vol. XXXII. Chennai: University of Madras.

Feldhaus, A. (2003). *Connected Places: Region, Pilgrimage and Geographical Imagination in India.* New York: Palgrave Macmillan.

Kulke, H., Rothermund, D. (2004). *A History of India.* London, New York: Routledge.

Lorenzen, D.N. (1976). *The life of Śaṅkarācārya*. In: Reynolds, F.E., Capps, D. (eds.). *The biographical process: Studies in the history and psychology of religion*. The Hague: Mouton.

Namputiri Divakaran, K.N.M. (ed.) (2013). *Śaṅkarācāryacarita*. In: *Vedāṅgadīpti*, Namboodiri, P.N. (ed.). Calicut: University of Calicut Press.

Palaniappan, S. (2016). *Hagiography Versus History: The Tamil Pāṇar in Bhakti-Oriented*

Hagiographic Texts and Inscriptions. In: Francis, E., Schmid, C. (eds.). *The Archeology of Bhakti II. Royal Bhakti, Local Bhakti*. Pondicherry: Institut FranÔais de PondichḤry, ṯcole franÔaise d'ExtrṂme-Orient.

Parpola, M. (2000). *Kerala Brahmins in Transition. A Study of a Nampūtiri Family*. Helsinki: Gummerus Printing.

Sax, W.S. (2000). *Conquering the Quarters: Religion and Politics in Hinduism*, International Journal of Hindu Studies" 4 (1): 39-60.

Shulman, D. (1980). *Tamil Temple Myths: Sacrifice and Divine Marriage in the South Indian Saiva Tradition*. Princeton, New Jersey: Princeton University Press.

Sundaresan, V. (2000). *Conflicting Hagiographies and History: The Place of Śaṅkaravijaya Texts in Advaita Tradition*. In:, "International Journal of Hindu Studies" 4 (2): 109-184.

Olga Nowicka
Department of Languages and Cultures of India and South Asia
Institute of Oriental Studies
Jagiellonian University, Cracow

IMPORTANCE OF VISUAL LINGUISTIC DOCUMENTATION – A STUDY BASED ON FISHING CULTURE AT TRIVANDRUM

Dr. Darwin L

Abstract

Visual linguistic documentation or audio visual linguistic documentation has started not so early and not recently also; it has lots of historical evidence. Earlier it was not termed as Visual or Audio visual linguistic documentation, but it was termed as Linguistic documentation or Language documentation but most of the available documentations are in written documents, only few can be seen visual linguistic documents and few can be seen as Audio visual linguistic documents; The recent trend is linguistic documentations are doing by visual documentations. For example CIIL is doing very big project, SPPEL, (Scheme for Preservation and Protection of Endangered Languages), here documentations are in audio visual mode. Tools using for fishing and changes of sea, fishing method etc., is focusing here to give an importance of the visual linguistics and audio visual linguistics and its documentations.

Key terms: Visual Linguistics, Fishing tools, Changes of sea, Introduction, Dictective investigation methodology.

The four fundamental concepts of visual linguistics are (1) that human communications, auditive or visual, are subject to some cognito-perceptive constraints; (2) that linguistic creations, lexical or syntactic, are motivated. Though the motivating factors of a majority of cases might have been lost in the course of the language history, to insist that language systems and linguistic signs are arbitrary by nature will only constitute a handicap in present-day linguistic research; (3) that it is more convincing and attractive to consider that there is an overall cognitive faculty which enables human being to understand their environment, to communicate among themselves by means of semiotic representation in different modalities-estuarial, graphic or vocal; (4) following the statement in (3), that it is imperative to have a theoretical framework capable of handling information obtained from different kinds of communicational activities, and to render these normally unrelated data pertinent at a higher level of explanation.

Visual Linguistic documentation means, documenting the linguistic items with the visual medium. Other mediums can't explain or interpret all the ideas and concept of all terminologies or all linguistic items; but some of the linguistic item can be explained and interpret very clearly without

linguistic documentation. For examples some of the human gestures, some of human actions or activities etc cannot be explained without visual image or visual items.

What is fishing culture?

So many varieties of fishing culture can be seen in our coastal areas, traditional way of fishing, and modern way of fishing. But from these two fishing methods or culture, modern fishing methods' most of the items can be explained without visual linguistic documentation. But in the case of traditional fishing methods or culture; it is not easy to explain as well as interpret. Single man fishing, multi people fishing, single tool used fishing, multi tools used fishing etc., are available. But this type of traditional fishing culture is changing day by day; people are going behind the modern way of fishing.

Aim of the Study

- To find out the visual linguistic documentation and its effectiveness
- To find out the importance of the visual linguistic documentation

Review of Literature

We have very huge amount of linguistic documentation from the Greherson's Linguistic Survey of India documentation onwards. Dialect Survey of Kerala (Ezhava, Thiya) by

University of Kerala, Dialect Survey of Punjab by Punjab university, Various dialect and linguistic surveys have done by different universities. But all those documentations are written documents, from these documentation it won't be reviles the clear meaning of the all terminologies as well as explanations also not enough.

Many studies are available about the fishing culture and fishing occupational terminologies. Most of the these type of studies are written documents only, there is no visual images, but few of them have visual images. Most of them are linguistic studies, here very important thing is without images the fishing cultural items or fishing occupational terminologies cannot be explained clearly. This is the present situation, but CIIL Mysore has started a big project SPPEL (Scheme for Preservation and Protection of Endangered Languages), here all the endangered languages are documenting through the audio visual methods.

Methodology of the Study

- Direct data collection and investigation methodology and
- Detective investigation methodology

Visual linguistic documentation and its effectiveness

In the visual linguistic documentation, here fishing tools have used for the study. Most of the fishing tool items used in

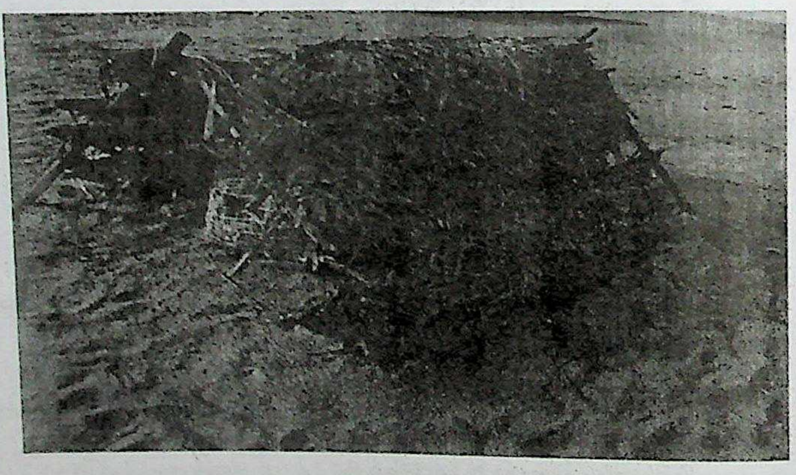
Trivandrum cost especially for traditional fishing is variety items or entirely different items are using than the other areas. Here some of the examples are given below for the effectiveness of visual linguistic documentation.

kuutam

How can be explained it?

Without the picture it cannot be explained and as well as purpose and use of this item also has to be explained, materials used for making also has to be explained.

The main purpose of this item is used for keep the things (fishing materials) protected from the sun shine and rain. This is made up of with palm leaves and arrakanuts tree.

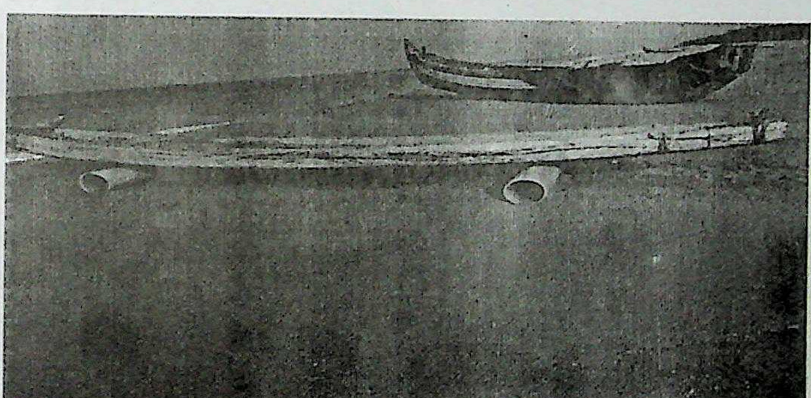


Kattamaram , meshiin vallam (pliver klaassu) & ate

Here three item can be seen there, kattamaram which is now the head entry of the oxford English Dictionry, it is made up of four woods (poonga maram) tying with katiyaalu it will become a kattamaram. Katiyaalu will be made up of aangilly or teak wood., use of this item is to structuring the kattamaram.

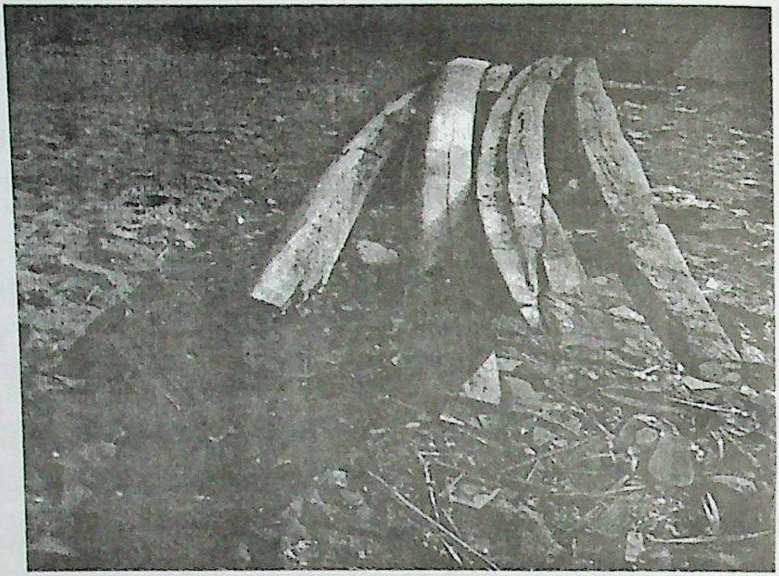
ate : Actually it is a piece of wood which shape is cylindrical. This type of material is using for put the craft items like vallam, kattamaram, big vallam etc will be kept on this ate. This cylindrical shape is helping to the craft items to get into the sea very easily. Nowadays they are changing the use wood item into fibber item which is in cylindrical in shape.

mashiin vallam (fibber vallam): Earlier it was made up of wood, but nowadays there now such type of boats, only the fibber boats are available. It can be easily drag into the sea, that is why people are preferring this type of boats.



The below picture shows the four logs, which is used for

making kattamaram,

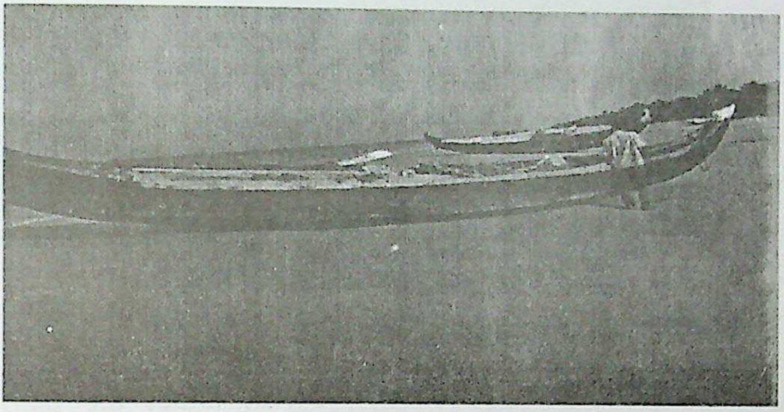


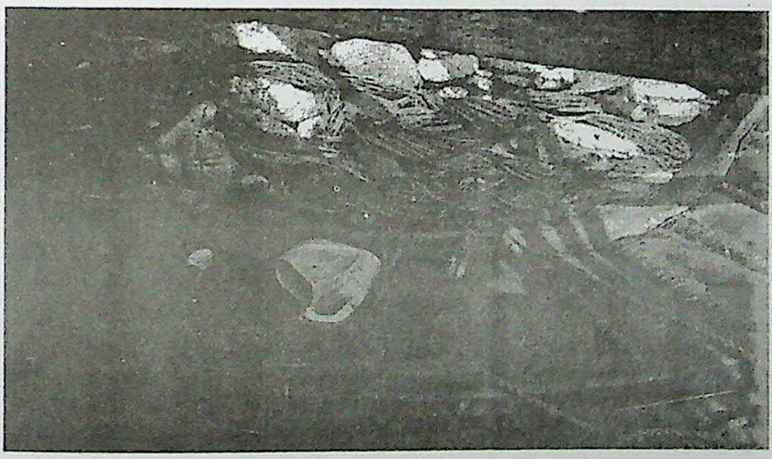
Kettuvallam

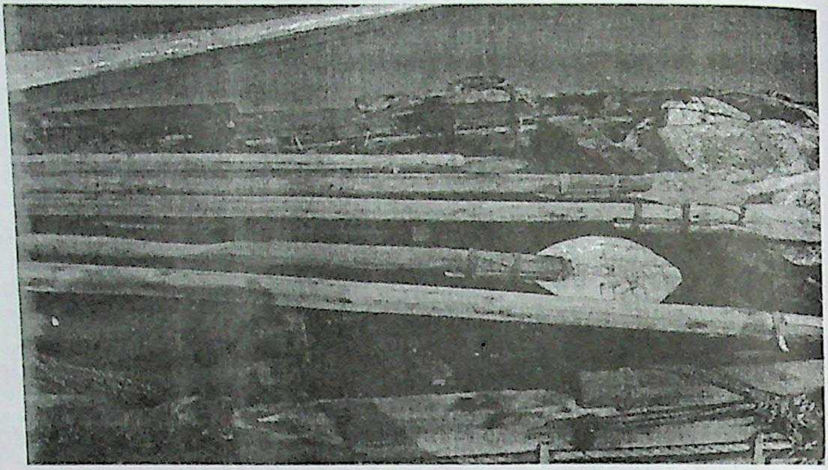
It is a long boat like one, a kind of a boat, but it won't be. used with inside engine or outside engine. It is used by manual power, the people have to roaring the vallam with **taṇdumaram**, a huge amount of fishing nets are inside the vallam, that have to raw by these people. Why they are not using engine for going inside the sea, because this fishing equipment is using at Shore Sea, this net can be called as shore seen net. If they use any type of engine fish will scattered and nothing will be caught.

Another important thing is this is a kettuvallam, that you can seen from the below picture, same type of another vallam is

there which is called **oRRattadivallam,** which is made up of single wood. Those things we couldn't imaging, 24 – 26 feet length single wood boat, or vallam. These things how can we differentiate, only through the visual images and audio visual images.

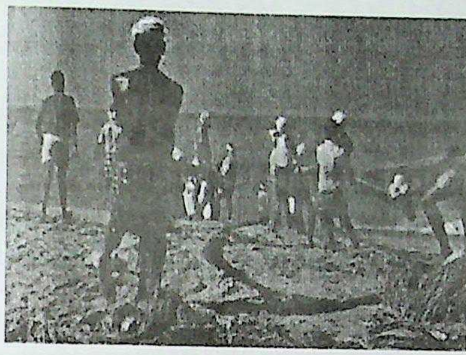


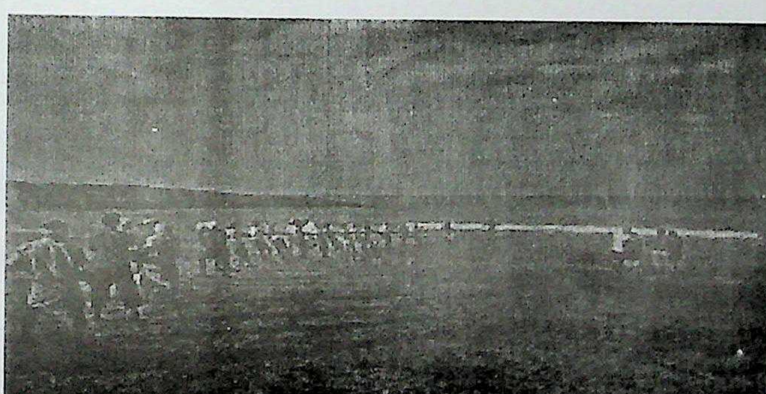


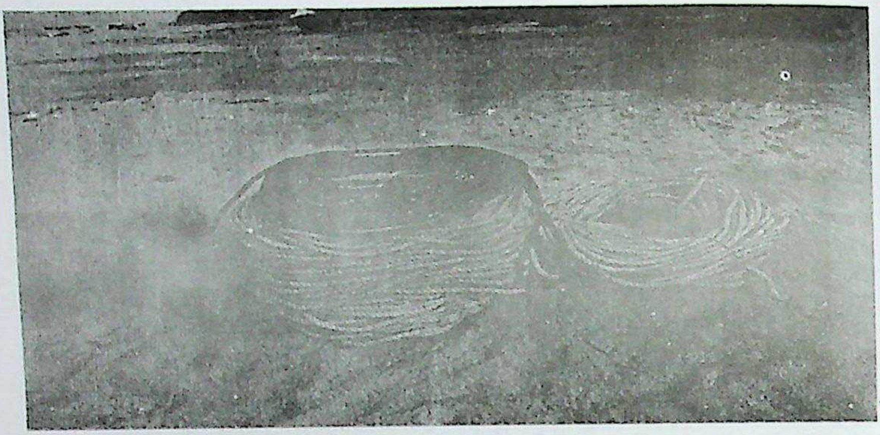


karamati (shore seen net)

Here there are three different things are used for catching fish, for a single performance or single net they are using different items, that means one is **kampa,** (which is thickened rope or coir) and another one is **thattu** (which is large mesh type net), third one is very small mesh type net **mati.** (which is purse like net it has around 30 – 32 feet length and 18 -20 feet width).

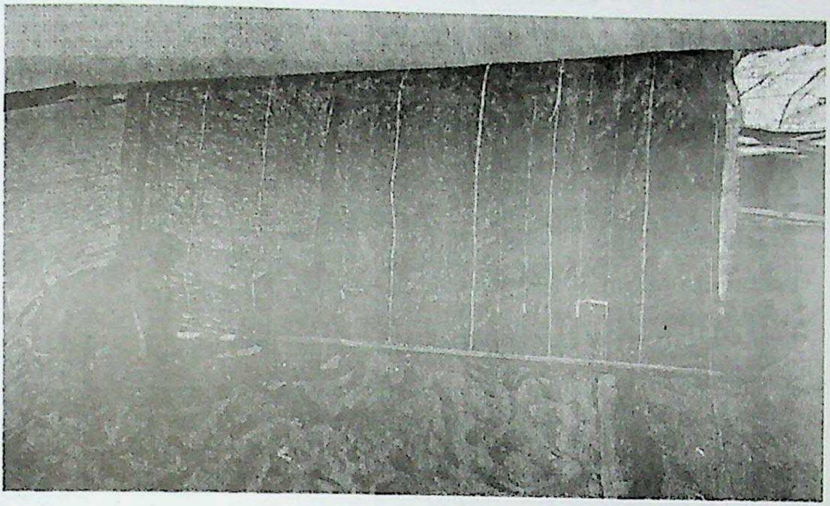


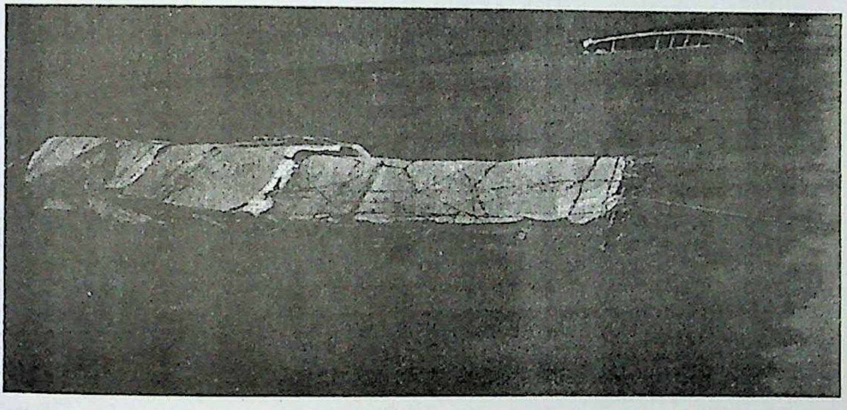




Importance of the visual linguistic documentation

In the first picture **kuutam** which is made up of coconut leaves, the same **kuutam** is making now with plastic sac and other fibber items. Tremendous changes we can seen in the fishing culture as well as their community, this is very crucial situation is going on with all the communities. So the linguistic documentation should be in visual and audio visual linguistic documentation.





Limitation of the study

It is not very easy task, it can take lots of pain to document it, it is time consuming as well as detective mode of observation also needed. So many items can be documented with lots of effort then only it can be properly documented.

Conclusion

Visual linguistic documentation can be prepared

Reference

Ashmore, Louise. 2008. The role of digital video in language documentation. Language documentation and description.

Himmelmann, N. P. (2008). Reproduction and Preservation of Linguistic Knowledge: Linguistics' Response to Language Endangerment

Himmelmann, N. P. (2012). Linguistic Data Types and the Interface between Language documentation and Description. Language Documentation & Conservation.

Evans, Nicholas. 2010. Dying words: endangered languages and what they have to tell us. Malden MA: Wiley-Blackwell.

Margetts, Anna and Andrew Margetts. 2012. Audio and video recording techniques for

linguistic research: In Nicholas Thieberger (ed.) The Oxford Handbook of Linguistic Fieldwork. Oxford: Oxford University Press.

Mayer, Mercer. 1969. Frog, where are you? New York: Dial Press.

McConvell, Patrick. 2007. Video - A linguist's view. Language Archives Newsletter

Dr. Darwin L
Assistant Professor
Department of Linguistics,
University of Kerala

INFLUENCE OF CASTE - BASED THEYYAM IN NORTH MALABAR

Dr. Senthil . N

Theyyam is a religious ritual in the form of an art. As a religious practice, it is closely related to the life of North Malabar. Theyyam has been keeping a close affinity towards nature. In that sense, it is a ritual that worships earth. Theyyam has been existed once in North Malabar. The traditional arts have made significant influence in the social life of Kerala. The initial history of this art form is still unknown, but it was the outcome of the form of worship which had been practiced centuries ago. Theyyam as an art form has a close affinity towards the life of that society. It is to be considered as an art which has made a close relationship with the history of society and its social thinking. The history of theyyam is to be read along with the history of region, nature of society, caste system and spiritual life of that society.

North Malabar is entirely different, especially in cultural matters, from other parts of Kerala. These differences can be seen in their customs, traditions, and in their way of life. (Folklore oru padana padhathi P.19)[1]. The art form Theyyam is

part of religious ritual, which is also the outcome of a group effort. Theyyam has different manifestations. (Theyyatathiley Jathivazhakkam, P.118)[2]. This art form can also be seen as the art of down trodden people in the society. Herman Gundart gave meaning to theyyam as god. (lbid., P.118)[3]. Theyyam is also known as kolam, thira, kaliyatam in different regions. In Palaghat district it is Pootham thira, Malappuram and Kozhikodu it is thira. In Kannur and Kasargodu it is known as theyyam, but in south Canara it is known as Pootham. People see it as their god. Theyyams are unavoidable part of North Malabarian cultural life. The places in south of Chandragiri river and north of Valapattanam river are the main sites of theyyam. Theyyam is an art form which is closely related to the nature. Its relationship with agriculture is a very notable thing.

The agriculture works of people have played a significant role in molding the social life of North Malabar. It also resulted in the growth of feudal system. The social life of North Malabar itself represents its social, political and cultural affinity towards their traditional rituals. The caste feudal system encouraged the growth of the art of the down trodden people. These are forms used as a medium to express their protest and resistance against the castes, which also equipped the people with political consciousness against caste feudal system. Poorakkali, Alamikkali, Kothamooriyattam, Eruthukali, Marathukali, Oppana, Duffmutt, Kalampattu, Ninabali, etc are the parts and parcel of North of Malabar. These art forms have

fixed firm in the secular nature of North Malabar and also played a significant role in strengthening the social consolidation of society.

Even in the modern society theyyam is commonly performed by the downtrodden people of the society, like Vannan,Velan, Malayan, Mavilan, Koppalan, Pulayan, Anjoottan, Munnoottan, Chinkathan etc. They were placed at the bottom level in the hierarchy of caste sytem. These people were socially, economically and culturally backward. It is true that neither government nor society contributed anything for the upliftment of such people. The theyyam artists had to undergo hard training which starts right form their childhood days. Mukhathezhuthu (face maiking) vadyam (instrument) kalsam (dance) thottam and aniyalam(costumes) making etc need sacrifice arrangement. But it is painful that the efforts taken by these artists were not taken in the account by the caste practioners of kavu and they had not got any consideration in kavu and temples.

The life of theyyam artists is very pathetic as they perform theyyam only six months a year and for the rest of the period they have to do other odd jobs, therefor face seasonal unemployment. They cannot even meet the daily expenses of the family during the period. These people have also been neglected by the government in the sense that the latter does not provide any assistance to uplift the living condition of the poor.

The suggestion for the unification of wage for theyyam artist has not been implemented and pension for disabled artist is not disbursed regularly for all.

The art form of theyyam such as theechamundi, kahndakararan, pottan theyyam, kathivaanoorveeran and puthiya bhagavathi are dangerous to perform. The performance of such theyam is based on the hard efforts and the concerntration of both body and mind. For this purpose they had to follow vow for a couple of days.

The social conditions of north Malabar, especially in Kannur and Kasargode are entirely different from other parts of Kerala. The socio-political and cultural consciousness of this area is generally based on the view point of the down trodden sectors of the society. There is no doubt that the feudalism and joint family system have played a significant role in popularizing the theyyam. But gradually it paved the way for some kinds of upheavals based on castes, when caste feudal system occupied its peak stage the position of theyyam was mobed below to the god of upper caste people.

Theyyam Period

Time of theyyam is based on the weather. As per the Malayalam calendar, period of them falls between Thulam 10th and Edavapathi i.e November to May. Theyyam performance begins in winter season and ends in the end of summer season.

Theyyam is not usually performed in the month of Chingam. (Folklore oru padana padhathi P.24.)[4]. (September to October period).

The art form theyyam has been in existence for centuries before the colonialism in North Malabar. Theyyam emerged as, an art form along with the other two forms Kola swarupam and Allada swarupam in the 14th-15th century. Theyyam was a devil dance for the foreign Merchants and others who came here for missionary activities. The major hurdle before the Christian missionaries was the nature of this society, which believes theyyam as a god. In such a social order the propagation of new religions was a challenging task for them. Hence they tried to propagate the idea that theyyam is not a god but devil. They had to substantiate the idea that the beliefs in theyyam is the outcome of ignorance.(Mathrubhumi Weekly February 5-11 , P.31-32)[5].

During the British reign our traditional knowledge and traditional art forms began to diminish and lose its significance. E M S pointed in his book "Onne kalkodi Malayalikal" in 1945 that British rule had adversely affected the economic and cultural life of the people of Kerala. Before the British rule they were given a considerable position even within their community. Several jobs were available there including handicrafts. They were also satisfied with the remuneration given to them. Those social orders were overturned by the

British rule. They ignored the traditional knowledge and never used the new knowledge for the well being of the Society. (Folklore. Janussu Sidharthan, Rashtreeyam, p.76-77)[6]. Modernity was the result of colonialism. The emergence of modernism paved the way for the development of English education. All English people and English educated Indians began to dissuade others to believe that theyyam is not something related to God but is the result of ignorance and superstitions.

Site of Theyyam:

As it is a religious ritual its performance centers around certain peculiar sites. They are Kavu, Palliyara, Thanam, Mundya, Mannam, Kottam, Kottumputam, Kalari, Koolom, Madam, Madappura, Podikkalam, Pathi, Mandapam, Kazhakam. Finally the performance is held after mental and physical purification.

Kavu : (Sacred Grove)

Normal meaning of Kavu is a small growth of tress, but here in technical terms it is a place for worship in early period. Theye were the worship place of Dravidian goddess which also influenced the growth of other art forms like Pana Kalamezhuthu, Theeyattu., Padeni, Kaliyoottu, Poothanum thira, Kaliyattom, etc. Kavu in Kerala is divided into Kalikkavu and Nagakavu. Garden Kavus are in the tiny forest but now these are transformed into temples. (Theyyatathiley

Jathivazhakkam, P.92)[7] Some important Kavus in Kerala are Nagakavu, Sakthiya Kavu, Cheermakavu, Muchuilottu Kavupoorakkalikavu, palottukavu, Poomalakkavu, Kannagattukavu etc.

Mundya:

During the ancient period men used to live in their huts, they also placed their gods in idol places. They placed the idol of god under the trees and built up walls and roof to protect the god. The first form of such construction is known as Mundya. (Kaliyattom, National Bookstall, Kottayam.P.70)[8]. Some believed that it is the abode of God Vishnu Murthi Cheemeni Mundya in Kasagod is the best example of Mundya where god Vishnu resides.

Mannam:

Mannam means that place for worship. There is a famous mannam in Nileswaram, now it is commonly known as Mannam Purathukavu. It is situated amidst the trees (small front). In early period Mannam was the worship place of Pulaya community of Kerala (Theyyatathiley Jathivazhakkam, P.103)[9]. Communities like Pulaya, Thiyya, Nair and down trodden classes have a close relationship with Mannam.(Ibid)

Palliyara:

It is a place where god resides. Palliayara was the site of thiya community, which is also known as 'arekal'. Earlier both

Mundya and array were considered as same place, but later some kinds of changes have taken place, now it is known as Palliyara Temple.

Kottam:

Kottam is the another site of Theyyam. It performs powerful and courageous charactors. One of the important kottams of Theyyam is Vettakku Orumakan. Other kottams are Pottan theyyam, Bali, Kariyathan etc.

Kalari :

Kalaripayattu is the traditional martial art of Kerala. The kalaripayatttu is performed in a spot called Kalari. The goddess of Kalari is believed to be reside in the Kalari, that is why the site of Theyyam is known as Kalari. The communities like Nair and Thiya have their own Kalaries. Now no matrtial arts training is conducted but used only for theyyam performance.

Koolom :

Koolom is the short term of Kovilakam, it was the place of Kovilakam kingdom. A number of theyyam artists were called Muppathaivar were the inhabitants of old Koolom of Chirakkal Kings.(ibid). It was in 1978, that the last Kaliyattom was performed here. Udinoor Koolom, Kanhagadu Madiyan Koolom, Nileswaram Perattur Koolom, Cherukunnu Keezhara Koolom, Thekkumpad Koolom are the famous centres of theyyam.

Madappura :

Madappura is the abode of god Mutthappan, is very much related to thiyya community and is a centre where mutthappan Vellattom and Thiruappana are performed. Each Madappura has its own head, which is called 'madayan'. Muthappan is worshiped in places like Parasinikadav, Kunnathurpadi, Puralimala. Some Madapuras can be seen near the railway stations in North Malabar.

Paathi:

Pathi is a temporary shelter for theyyama performance. Pathi is built, usually for the performance of Pottam Theyyam and Mutthappan Thetyyam. Madapura is the place of worship of Pulaya community.

Kannikottil :

Kannikottil is another place for worship which can be seen in each house. Almost all the communities have Kannikottil in their house.

Thanam :

Thanam is a site of theyyam like aria and Mundya, now Thanam has been reformed as site of god. Thattar Thanam, Moosari Thanam, Kosavar Thanam, Asari Thanam etc. are various Thanams in north Malabar.

Some other sites of theyyam are edava madam, podikalam, Kazhakampadi etc.

Relationship between Caste and Theyyam

Theyyam is related to the cultural life of North Malabar. Both theyyam and caste have a close relationship with each other. As it has been already discussed earlier, theyyakkar (theyyam artists) belong to the oppressed section of the society. Theyyam is the manifestation of their protest against the upper elite of the society. They also used it as a medium through which their feelings and protest were expressed. The marginalised sections like Malayan, Vannan, Velan, Mavilan, Chinkathan, Koppalan, Pulaya, Anjoottan etc, still performs theyam in North Malabar especially in Kannur and Kasargodu. They perform the art amidst the oppressive socioeconomic and cultural milieu. Those who organize the thetyyam programme usually belonged to the upper caste, and the theyyam artist belonged to the lower caste, in that sense it is not wrong to say that theyyam gives considerable importance to the grouping of different castes in the society. Several studies shows that hierarchy of caste system is still exist in our society, especially in Kavu, temple and palliyara. People belong to Thiya, Nair, Vaniya, Maniyanbi, Viswakarama worshsip theyyam in North Malabr.

Majaority of Theyyam artists live in Kannur, Kasargodu districts where vannan and Malayan community are

found in large numbers. Most of the theyyam artists belonged to these castes.

Other caste that performs theyyam are velan who lives in Kadannappally, Mathamangalam, Nerikkoduy, Cheukunnu, Taliparambu, Kunhiumangalam, Vellur of Kannur Districts. Koppalan, the other caste who perform theyyam is less in mumber. They belong to Nileswaram, Kajhirapoyil, Kanhangad,. Echikanam in Kasargodu District. Anjootan is usually seen in Talassery (Kannur) and Nileswaram (Kasargodu). Only a few artists of the caste perform theyyam. Some of the subgroup of pulaya caste also perform theyyam. Chudala, and Nerikod and Cherukunnu in Kannur district, some of them live Trikkaripur in Kasargodu dstrictrs. All the above mentioned castes belonged to scheduled caste. Mavilan and Cjhinkathan are adivasi group. They belong to Arangam, Alakodu, Thirumeni, Padichal of Kannur district and Panniyerinji Kolli, Parappa malom of Kasargoduy District. Chinkathan belonged to Aravanchal in Kannur district.

Conclusion

Theyyam is the cultural heritage of North Malabar. It played a vital role in the social and cultural formations of North Malabar. North Malabar was the land of historic fight that was held against caste based feudal system. Theyyam and caste system have close relationship with each other. Most of the

artists (Theyyakkar) belong to the suppressed sections of the society. It is their protest against the upper elite of the society. The suppressed sections such as Vannan, Velan, Malayan, Mavilan, Chinkathan, Koppalan, pulayan, Anjoottan etc, still perform Theyyam in North Malabar especially Kannur and Kasarkode. Many studies revealed that they face a lot of problems while performing Theyyam. Most of them are seasonally unemployed because these art form is performed in a particular time such as Karkidaka Theyyam and also Festive seasons. The government authority is not contributing anything for the upliftment of such people. They cannot even meet the daily expenses of the family during that period. We suggest the unification of wage and pension for disabled artist and to protect their traditional art forms.

BIBLIOGRAPHY

1. Ragavan payannadu (1988) Folklorinu oru Padana Padhathi, Kerrala Sahithya Academy, Thrissur, p.19.
2. Dr.Sanjeevan Azhikodu (2007) Theyyatathiley Jathivazhakkam, p.118)
3. Ibid., p.118.
4. Ragavan payannadu (1988) Folklorinu oru Padana Padhathi, Kerrala Sahithya Academy, Thrissur, p.24.
5. V.Dineshan (2006)Mathrubhumi Weekly February 5-11 , pp.31-32
6. Anil K.M (2004) Folklore. Janussu Sidharthan, Rashtreeyam, Papiyon Publications, Kozhikode, p.76-77
7. Dr.Sanjeevan Azhikodu (2007) Theyyatathiley Jathivazhakkam, p.92
8. CMS Chanthera (1978) Kaliyattom, National Bookstall, Kottayam.p.70
9. Dr.Sanjeevan Azhikode (2007) Theyyatathiley Jathivazhakkam, p.103

Dr. SENTHIL . N
Post Doctoral Fellow
Dept. of Tamil
University of Kerala, Kariyavattom Campus
Thiruvananthapuram

Unnuneelisandesham: Retracing the Travel route and Identifying the Protagonist Aditya Varman from Epigraphical Sources

Mohammed Muhaseen B.S, Ajit Kumar and Vinuraj B

Abstract: This article tries to trace the travel route mentioned in Unnuneelisandesham, a mediaeval Malayalam Sandesha kavya written in 14^{th} century CE. This article also tries to identify the epigraphical record of Aditya Varman of Venad Kingdom, who is the main protagonist in Unnuneelisandesham.

Introduction

The mediaeval literature tradition of Kerala can be dated from 12^{th} century CE with the composition of *Mushika vamsha*, a Sanskrit work by Atula, praising Mushika dynasty of Northern Kerala. The *Sandesha kavya* cult emerged in Kerala with the composition of Sanskrit work *Shukasandesham* in 13^{th} century CE. From the beginning of 14^{th} century CE, a new form of literary tradition emerged in Kerala known as *Manipravalam*. The compositions in *Manipravalam* literature used a mixture of Sanskrit and early Malayalam. The

Manipravalam literature tradition can be classified into two divisions viz, *Chambu kavyas* and *Sandesha kavyas*. The major *Chambu kavya* works composed during 14th century CE are *Ananthapuravarnanam, Unniyachicharitham, Unnichiruthevicharitham* and *Unniyadicharitham*.

Unnuneelisandesham

Following the footstep of Kalidasa's *Meghadoot* and Lakshmi Dasan's *Shukasandesham, Unnuneelisandesham*, is believed to be the first *Sandesha kavya* written in Malayalam during 14th Century CE by an unknown author (Pillai.1953:61). *Unnuneelisandesham* is portrayal of journey from Thiruvananthapuram to Kaduthuruthy in Kottayam district by Venad heir Aditya Varman. He was on a mission to deliver a message to a woman named Unnuneeli who resides at Kaduthuruthy. *Unnuneelisandesham* has sketchy descriptions about mediaeval southern Kerala's social background, political aspects, and trade and transportation aspects. Apart from literature work it is a valid historic document as its sayings not been contradicted by other literary works or archaeological vestiges.

Retracing the places mentioned in *Unnuneelisandesham* through Explorations

Based on the primary reading of the poetic work, archaeological importance of *Unnuneelisandesham* was observed. The archaeological exploration was planned to

retrace the travel route mentioned in the work, to find out the trade points, markets and ports mentioned in the work.

Narrating the travel route, the work *Unnuneelisandesham* states that Aditya Varman, the main protagonist of the work after crossing the southern border of Venad (Thovala), traversed through Thiruvananthapuram to Kaduthuruthy. In his journey between these two destinations in three days, he passes through several rivers and waterways and gives the geographical and other details of certain places. His travel account is a valuable source of information about medieval geographical settings and political boundaries, socio-cultural musings, trading centres and travel route of Kerala during the 14th century CE. He starts his journey on a palanquin from Padmanabhaswamy temple to then visits Palkulangara temple and Trippapur (Tripadapuram) temple. After paying obeisance at these temples he travels by palanquin to Mutalappozhi (crocodile beach)/(Perumathura) located at the mouth of Kadinamkulam lake and Vamanapuram river then using a ferry he crosses the river and then enters the Parvathy-Puthanar canal and reaches a place called Puthidam (Poothura) which was a prominent market of it time and then visits the Janardana swamy temple at Varkala. He later reaches Pozhikara Devi temple pays his respects and then through Kollam port reaches Panakavanam Kali temple and proceeds to Karipukalam palace and halts for the night.

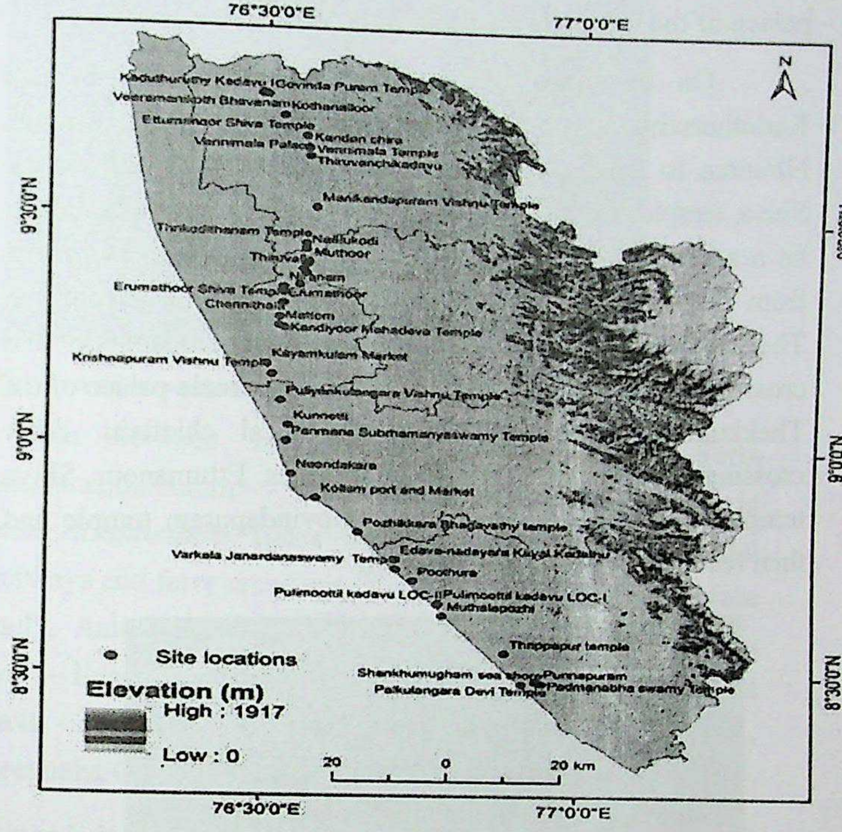


Fig:1 Archaeologically explored travel route that mentioned in *Unnuneelisandesham.*

The next day he crosses Neendakara by ferry and reaches Panmana palace. From Panmana, at Kanneti he crosses the Pallikal river which he states was the border between Venad and Odanadu kingdoms. He has an audience with Kayamkulam chieftain at his palace and then visits the market at Kayamkulam. Subsequently he travels to Kandiyoor Mahadeva

temple and by late evening reaches Mattom and sojourns in the palace of the Odanadu chieftain Iravi Varman.

On the third day, he travels to Chennithala and Kaduthuruthy. In this route he mentions of passing through Niranam to reach Thiruvalla where he offers worship at the Shiva temple. Further passing through Muthoor and Nalukodi he reaches Thrikodithanam temple to offer prayers. Departing from the territory of Odanadu he then enters the territory of Thekkumkoor and travelling through Manikandapuram and crossing Tiruvanchikaduvu he reached Vennimala palace of the Thekkumkoor king and meets the local chieftain. After crossing Kandanchira bridge he reaches Ettumanoor Shiva temple. Later in the day he visits Govindapuram temple and then reaches the house of Unnuneeli.

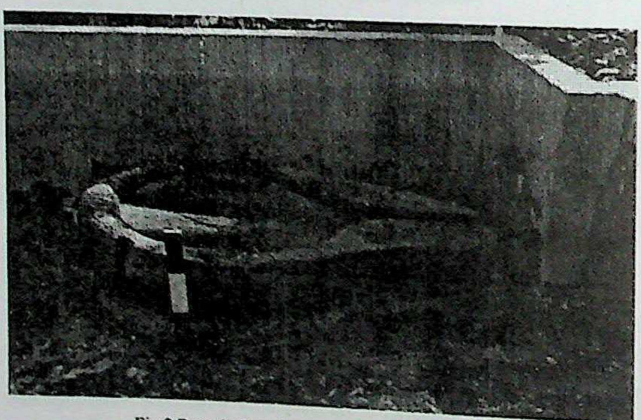


Fig:2 Remain from Veeramanikoth Bhavanam is found.



Fig:3 Land where remains of Veeramanikoth Bhavanam (Unnuneeli's house)

In between his journey from south to north (Thiruvananthapuram - Kaduthuruthy) the narrative in *Unnuneelisandesham* states that he passes through several waterways and ferry crossings (Kadathu) at the following place namely, Aakulam Lake - Parvathy-Puthanar - Anchuthengu Kayal - Edava-Nadayara Kayal - Paravoor Lake - Ithikkara kadavu - Ashtamudi Lake - Kunnettil kadavu- Pallikkal river - Kareepuzha Canal- Muthoor kadavu - Kaduthuruthy kadavu.

Explored sites that mentioned in *Unnuneelisandesham*

Sl.no	Site name	Antiquity	GPS coordinates	Remarks
1.	PadmanabhaSwamy Temple	Early Mediaeval	N 08^0 28' 58.01" E 076^0 56' 42.89"	Inscriptions of Aditya Varman
2.	Punnapuram		N 08^0 29' 03.93" E 076^0 56' 22.58"	

3.	Palkulangara Devi Temple	Construction datable to 9th century CE	N 08⁰ 29' 15.48" E 076⁰ 56' 03.15"	
4.	Shankumugam Sea Shore way	Ancient Travel route	N 08⁰ 28' 53.06" E 76⁰ 54' 45.63"	Potsherds of mediaeval and late mediaeval
5.	Thrippapoor Temple	Temple datable to mediaeval period	N 08⁰ 32' 56.71 E 076⁰ 53' 05.35"	
6.	Muthalapozhi	Ancient Travel route/ water Ghat	N 08⁰ 37' 48.72" E 076 47' 04.99"	Potsherds of mediaeval and late mediaeval
7.	Puthidam	Mediaeval market	N 08⁰ 65' 40" E 76⁰ 77' 03"	
8.	Varkala Janardhana Swamy Temple	Ancient Temple	N 08⁰ 43' 53.35" E 076⁰ 42' 37.08"	Potsherds of mediaeval and late mediaeval
9.	Edava-Nadayara Ghat passage	Ancient passage	08⁰ 45' 12.68" E 076⁰ 42' 33.44"	Potsherds of mediaeval and late mediaeval
10	Pozhikkara Temple	Ancient Temple	N 08⁰ 48' 41.69" E 076⁰ 39' 01.39"	Potsherds of mediaeval and late mediaeval
11	Kollam port	Ancient Port	N 08⁰ 53' 06.06" E 076⁰ 34' 58.36"	Potsherds of mediaeval and late mediaeval
12	Kollam Market	Ancient market	N 08⁰ 53' 06.06" E 076⁰ 34' 58.36"	Potsherds of mediaeval and late mediaeval

13.	Neendakara	Ancient Ghat passage	N 08⁰ 56' 10.72 E 076⁰ 32' 33.70"	
14.	Panmana	Mediaeval Township	N 09⁰ 00' 28.56" E 076⁰ 32' 03.66"	
15.	Panmana Subrhamanya Swamy Temple	Mediaeval Temple	N 09⁰ 00' 28.56" E 076⁰ 32' 03.66"	
16.	Kunnetti	Ancient waterway passage	N 09⁰ 02' 32.70" E 076⁰ 32' 16.28"	Border of Venad and Odanadu
17.	Puliyankulangara Krishna temple	Mediaeval Temple	N 09⁰ 05' 44.69" E 76⁰ 31' 29.05"	
18.	Krishnapuram Vishnu Temple	Mediaeval Temple	N 09⁰ 09' 10.54" E 076⁰ 31' 29.05"	
19.	Kayamkulam Market	Ancient market place	N 09⁰ 10' 31.65" E 076⁰ 30' 04.95"	Ancient transportation canal and halt station
20.	Kandiyoor Mahadeva Temple	Mediaeval Temple	N 09⁰ 15' 13.79" E 076⁰ 31' 46.99"	Ancient transportation canal founded
21.	Mattom		N 09⁰ 15' 30.85" E 076⁰ 31' 16.79"	Odanadu King Ravi Varman's palace
22.	Chennithala		N 09⁰ 16' 37.39" E 076⁰ 31' 16.84"	
23.	Erumathoor		N 09⁰ 18' 27.77" E 076⁰ 31' 34.08"	

24.	Erumathoor Shiva temple	Mediaeval Temple	N 09⁰ 18' 27.77" E 76031' 34.08"	
25.	Thrikkurutti Shiva temple	Mediaeval Temple	N 09⁰ 20' 31.74" E 0760 31' 43.16"	
26.	Panayanarkavu Bhagavati temple	Mediaeval Temple	N 09⁰ 19' 56.88" E 76⁰ 31' 43.16"	
27.	Alumthuruth		N 09⁰ 20' 52.01" E 076⁰ 33' 10.17"	Residence of Chirava king Rayayan
28.	Niranam	Mediaeval Village/ Town		Potsherds of mediaeval and late mediaeval
29.	Thiruvalla			Ancient Brahmin settlement
30.	Karinattukavu market	Mediaeval market	N 09⁰ 22' 53.61" E 760 33' 29.02"	late mediaeval inscription
31.	Thiruvalla Vishnu temple	Mediaeval Temple	N 09⁰ 22' 24.95" E 760 33' 45.07"	•
32.	Muthoor		N 09⁰ 23' 50.62" E 760 33' 59.11"	
33.	Muthoor Kadavu	Ancient waterway passage	N 09⁰ 23' 34.89" E 076⁰ 33' 46.87"	
34.	Nalukodi		N 09° 25' 32.46" E 760 33' 44.17"	
35.	Thrikodithanam		N 09° 26' 17.55" E 760 33' 44.15"	

36.	Thrikodithanam temple	Mediaeval temple	N 09° 31' 05.26" E 0760 34' 40.94"	Bhaskara Ravi varman's inscription
37.	Manikandapuram Vishnu Temple		N 09° 31' 05.26" E 0760 34' 40.94"	
38.	Vennimala Temple	Mediaeval Temple	N 09° 37' 49.48" E 0760 34' 01.42"	
39.	Vennimala Palace	Remains of Mediaeval Palace	N 09° 37' 49.5" E 760 34' 1.45"	Capital of Thekkumkoor kingdom
40.	Ettumanoor Shiva temple	Mediaeval Temple	N 09^0 40' 25.20" E 076^0 33' 38.37"	
41.	Kothanalloor		N 09° 43' 08.46" E 076029' 26.22"	
42.	Kaduthuruthy	Mediaeval port according to the poet	N 09° 45' 16.92" E 760 29' 09.64"	various canals and halts observed
43.	Kaduthuruthy kadavu-1		N 09° 45 57 19 E 76 29' 26.81"	Water Ghat Passage
44.	Kaduthuruthy kadavu-2		N 09° 46' 09.06" E 760 29' 32.55"	Water Ghat Passage
45.	Kaduthuruthy Kadavu-3		N 090 46 03.28 E 0760 29' 26.22"	Water Ghat Passage
46.	Thiruvanchikadavu		N 09° 37' 49.55" E 0760 34' 1.49"	Water Ghat Passage
47.	Govindapuram temple	Mediaeval Temple	N 09° 45' 53.03" E 760 29' 56.38"	
48.	Veeramanikoth Bhavanam	Remains of mediaeval residential structures	N 09° 45' 53.28" E 076 29' 50.67"	

Inscriptions of Aditya Varman

Aditya Varman of Venad dynasty is the main protagonist in the work *Unnuneelisandesham*. The poetic work describes that Aditya Varman is the brother and Lieutenant of

Venad King Ravi Varman. The poet praises that Aditya Varman adorned the title called *Sarvanganatha*, who excelled in art, science and literature. Aditya Varman also believed to be the author of the literary works *Avadaranadashakam* and *Dashavatharacharitham* (Pillai.1953:29). *Unnuneelisandesham* states that Aditya Varman was the Thrippapur Moop while the poem was composed and he was the care taker of the temples in jurisdiction of Venad.

The inscriptional evidences of Aditya Varman also have similar descriptions as mentioned in *Unnuneelisandesham*. Inscriptions at Sri Padmanabhaswamy temple and Vattasseri temple, Nagarcoil attests the claims in *Unnuneelisandesham*.

Inscriptions at Sri Padmanabhaswamy Temple

Krishna shrine at Sri Padmanabhaswamy temple has two inscriptions mentioning the name of Venad heir Aditya Varman, the main protagonist of *Unnuneelisandesham*.

One inscription is engraved on the north wall of the Krishna swami shrine and is dated to Saka year 1296 or 1375 CE. The inscription is written using Grantha character and Sanskrit language. The inscription says that king Aditya Varman alias *Sarvanganatha* constructed at the town of *Syanandura* the shrine of Krishna, the *gosala*, a *mandapa* and the *dipika-griham* (Rao.1908:251). The inscription praises Aditya Varman as *Sarvanganatha* (Versatile scholar) and describes him as devote of lord Vishnu. Another inscription

engraved on the south base of the Krishna swami shrine also conveys the same message.

Vattasseri Inscription

An inscription of Aditya Varman is engraved on the north and east base of the mandapa in front of the Krishna swami temple in Vattasseri, Nagarcovil also gives the same details as in Krishna shrine inscriptions in Padmanabhaswamy temple. It states Aditya Varman was a versatile scholar and had a *biruda* called *Sarvanganatha*. Further stated that he was well versed in Grammar, proficient in science, art and Music (Rao.1908:253).

Conclusions

Unnuneelisandesham, namely the first *Sandesha kavya* in Malayalam offers vivid descriptions of the mediaeval Kerala, its landscape, socio- political atmosphere and trade aspects. Apart from a literary work *Unnuneelisandesham* is a well written linguistic- archaeology document which have historically accurate descriptions.

The Archaeological exploration conducted through the places mentioned in the ancient literary work *Unnuneelisandesham* leaded to find antiquity and cultural history of medieval southern Kerala. In the exploration, come across numerous numbers of temples dedicated to major deities like Vishnu, Shiva, Durga and Ganapathy. Many places

mentioned in the poem no long bear the same name. From the exploration change of place name happened in various region is noticed and recorded.

Different market places that go referred in *Unnuneelisandesham* were track downed and documented and archaeologically explored. From the analysis it is found that in southern Kerala, inter regional and intra-regional trade activity was very prevalent in medieval times. The major markets that got mentioned in the poetic work are Puthidam market, Kollam market, Karianattukavu market and Kaduthuruthy market. The path way that Aditya Varman travelled from Padmanabha swamy temple to Kaduthuruthy is certainly a trade route. This assumption is further strengthened by large number of *Chumaduthangi* monuments that are identified and documented throughout the pathway of Aditya Varman's travelogue. This find gives impulse that the path way mentioned in *Unnuneelisandesham* is extensively used in later period, which is evident from the presence of *Chumaduthangis* in the path way.

Another important understanding from the exploration is that use of water way by people of Kerala from ancient times. In the exploration, come across many Kadavu/ghats that mentioned in the poem and other as well. It gives strong indication to how goods movement and transportation was done. *Unnuneelisandesham* mentioned about various type of

boats that was used by people for goods transportation as well as for their movement. From the literature work it is evident that people used different kind of boats for different purposes. The text mentions about a boat named *chonk* which used as a connecting boat between ship anchored in the sea and shore to transport goods.

When it comes to the main protagonist of the poem, Epigraphical records attest his historicity. The inscriptions at Padmanabhaswamy temple and one at Vattasseri attests the historicity of Aditya Varman who finds mention in *Unnuneelisandesham*. The sayings in *Unnuneelisandesham* and inscriptions of Aditya Varman have similar sayings. *Unnuneelisandesham* describes that Aditya Varman as *Sarvanganatha* and his abilities in various fields. The literature work says about the designation of Aditya Varman as Thrippapur Moop who is the care taker of Sri Padmanabhaswamy temple. The inscriptions at the temple complex justify these statements in the poetic work that Aditya Varman has done renovations at several temples.

All together *Unnuneelisandesham* is not alone a poetry work of medieval period but it is a well written document that portraits Society, ruling system, culture, trade, transportation system and geology of southern Kerala in 14^{th} century CE.

References

Kunjanpillai, P. N. (1953). *Unnuneeli Sandesham Charitra Drishtiyilkoodi.* Kottayam: Sahitya Pravarthaka Co-operative Society Ltd.

Rao, T. A. Gopinatha. (1908). *Travancore Archaeological Series.* (Vol. I). Thiruvananthapuram: Department of Cultural Publications.

Mohammed Muhaseen B.S, Ajit Kumar and Vinuraj B
Department of Archaeology,
University of Kerala,
Kariavattom Campus,
Thiruvananthapuram, Kerala- 695581

EASTERN MYTHOLOGIES AND MUHAMMAD IQBAL

- Dr. Saleema Beevi. F

"Though it is from the East that the sun rises,
Showing itself bold and bright,
Without a veil, it burns and blazes with inward fire
Only when it escapes from the shackles of East and West.
Drunk with the splendour it springs up out of its East
That it may subject all horizons to its mastery,
Its nature is innocent of both East and West,
Though in origin, true, it is an easterner."

Muhammad Iqbal's vision of man is the same as said by Renan "Man is enslaved neither by his race, nor by his religion, nor by the course of rivers, nor by the direction of mountain ranges. A great aggregation of men, sane of mind and warm of heart, creates a moral consciousness which is called a nation.

Muhammad Iqbal was an outstanding poet and

philosopher. His poetry in Urdu language has been read extensively. His style reflected creative energy and audacity and originality. His sense of language was sublime and unparelled. His poetry was permeated with a burning passion for Indian nationalism and its heterogenous culture.

As an all-round poet, philosopher and religious man Iqbal was influenced by many western and Eastern thinkers, mystics etc... Among the western Philosophers, Plato, Aristotle, Hegel, Bergson, Nietzsche, Goethe, Fichte, and whitehead influence him very much. Among the Eastern philosophies, the Upanishad and the Gita influenced him.

Among the Indian Philosophies Upanishads and Gita influenced him very much. As a philosopher he was of necessity concerned with Indian Philosophy and classical Indian literature. Hindu tradition of his homeland had attracted him already in his early days, among his first poetical works one finds a fine adaptation of the Gayathri, the sacred prayer of Hinduism.

Particularly working on his thesis, 'The Development of metaphysics in Iran', he must have had occasion go to in to the intricacies of Indian thought. In his view, the metaphysics of Iran cannot be comprehended without reference to Vedanta and Upanishads.

Annie Schimmel, in her book, 'Gabriel's wing', says, "As a philosopher he was of necessity concerned with

Indian philosophy and classical Indian literature, especially with the Upanishads, which he mentions now and then, Max Muller's Vedanta Philosophy belonged to his private Library. In his youth, when still inclined to Pantheistic Speculations, he though admired the awful sublimity of the Vedanta, and one can guess that allusions to phrases of the Upanishads occurs sometimes in his poetry, that even the Atman concept may have influenced, to a certain extent, the formation of his ego conception though his later opposition against every kind of monistic philosophy, must never been lost sight of.

The concept of liberty, as enunciated in the Upanishads and of immortality of the spirit of man, the fundamentals of Indian system of thoughts greatly influenced Iqbal's thinking.

Iqbal's idea on death is also influenced by the Indian concept of 'Atman'. He believed that the soul of man is immortal. In the elegy on the death of his mother, he writes.

"Death is another name for the renewal of the desire for life

Under the veil of sleep is a message of reawakening".

Iqbal was also deeply influenced by the philosophy of action as enunciated in the Gita. In the Gita Atman or self has been depicted as immortal and action irrespective of its reward is considered the highest goal in life. Its basic teaching is to perform duty regardless of its reward. Such total detachment of man with his action uplifts the soul and brings communion with

the eternal spirit.

In his foreword to his 'Mathnawi', 'Asrar-i-khudi', Iqbal has thrown some light on this main spring of the Gita's teachings.

"Sri Krishna's name will always be taken with great respect and appreciation as this great man criticized, in a charming way, the philosophical traditions of his country and nation and showed convincingly that renunciation of action does not mean its total renunciation because action is what is required by nature and it reinforces life, what is meant by renunciation of action is dissociating itself from its result". He was a great admirer of inspired action.

Iqbal was also a great admirer of Bhartrhari, the great Sanskrit poet. He, according to legend was the Raja of Ujjain who indulged in worldly pleasures in the early part of life, but subsequently renounced the world and devoted himself to meditation, poetry and philosophy. Bhartrhari believed in monotheism. Unlike other followers of Vedanta, he did not seek reality through reason. In his view, to look for truth through reason was like groping in the dark. To him attaining truth is possible only through love. This is in tune with the thinking of Iqbal too. One of the important features of Bhatrhari's poetry is his emphasis on deed, detachment from its result, the cardinal teaching of the Gita.

Here Iqbal introduced Bhatrhari to Rumi in the paradise

in 'Javid Nama', in these words:

> "look at this poet of Hind: His glance is sufficient to
> convert a dew drop into a gem".

Then here Iqbal says that Bhartrhari is fully conversant with the secret of life. He adds:

> "He is conversant with the business of living,
> He is like Jamshed whose goblet
> Reflects the whole world".

Then in Iqbal's view, worship without devotion to action is meaningless. Love is nothing but conduct no matter whether it is good or bad. Iqbal says,

> "This world that you see is
> not the reflection of God,
> Spinning wheel is yours,
> Spindle is yours; Thread is yours".

In other words, 'what you see around you is nothing but the result and outcome of your own action and action alone'.

All these clearly shows that Iqbal had deep knowledge of Indian Philosophy, mythology and religion. It is said that he was a great admirer of the Indian epics also and at one stage he was contemplating translating Ramayana in to Urdu. In order to create and sustain feelings of national cohesion, it was necessary that people belonging to different faiths should have

respect and reverence for the saints and heroes of other religions and communities. In this respect, he established a new tradition in Urdu poetry by writing poems on saints and religious leaders of India. In his Poem, 'Ram'- he praises Ram- characteristics of purity, love for mankind and valour.

For Iqbal, Lord Ram is not merely a Hindu God but "Imam-e-Hind" (spiritual leader of India). For him, people with vision or wisdom consider Ram the spiritual leader of Indians. As he writes;

Hai Raam ke wajood pe Hindustaan ko naaz
Ahl-e-Nazar samajhte hain us ko Imam-e-Hind
(India is proud of the existence of Ram
Spiritual people consider him prelate of India)

It is quite evident that he does not believe that Ram is leader of Hindus alone, otherwise he would have used the word Ahl-e-Hind (people of India) rather than Ahl-e-Nazar (people with vision). For him, the status of Lord Ram as a spiritual leader is not limited to the Vaishnavas or Hindus only. Lord Ram lives in the ethos of India and its people.

This poem was written at a time when India was under colonial rule, 1908, and as a society it wanted to find its heroes. A hero who could fight against the military might of the British, yet show a humane and moral face of society. And who could fit better if not the warrior king Lord Ram in this political

agenda of Iqbal. He sums it all in the stanza;

Talwar ka dhani tha, shujaat mai fard tha

Paakeegi mai, josh-e-muhabbat mai fard tha

(He was expert in sword craft, was unique in bravery

Was matchless in piety and in the enthusiasm of love)

Iqbal saw in Ram a perfect role model for the national movement. He is brave, and can fight wars against any wrong. Yet he is humane and morally upright (Maryada Purushottam). Interestingly, Iqbal was writing much before Mahatma Gandhi made the concept of Ram Rajya popular.

Iqbal, at the very outset of his poem, not only celebrates India as a land of philosophers by calling Lord Ram its leader, he accords him the status of the philosophical fountain head of India.

Sab falsafi hain khita-e-maghrib ke Ram-e-Hind

(All philosophers of the west would have acknowledged India)

To some Ramayana in Urdu may sound like an oxymoron, but those who understand the syncretic tradition of the country would know that over the years, the epic and its episodes have inspired Urdu poets and writers alike. Right from Munshi Jagannath Lal Khushtar's translation that was published in 1860, we have a rich collection of translations of Ramayana and its episodes in Urdu.

As much a religious figure as an icon of morality, the character of Maryada Purushottam Ram, the so-called 'perfect' man, the embodiment of goodness and 'manliness' and everything that symbolises honour, chivalry and kindness, has seized the imagination of the poet and creative writer from different Indian languages for millennia. His story has been told and retold in different ways, in multiple languages and dialects. Muhammad Iqbal's description was no different.

References

- Iqbal, Asrar-i-Khudi, trans., Nicholson, Secret of the Self, (Allahabad : Surjeet Publications, 1928.
- Muzafir, Syed, Iqbal and National Integration. Chandigarh: Vikas Publishing House Private Limited, 1987.
- Iqbal, presidential Address of the All India Muslim League, Allahabad, 1936.
- Bertels. Sufism and Sufi literature, Selected works Vol. III. Moscow, 1965.
- Fazir. The History of Philosophy: Easters and western. Vol. II, London: Oxford Publications, 1953.

Dr. Saleema Beevi. F

INTRODUCTION OF CHAVITTUNADAKA CHUVADI (LITERARY FORM OF CHAVITTUNADAKAM)

Lalson P. A.

Chavittu Nadakam is a heroic musical act associated with the martial spirit of ancient Kerala. This art form evolved in Kerala was initiated by Christian missionaries with the advent of the Portuguese. Chavittunadakam filled and carnivalised with songs, stories, act and dance. Chavittunadakam is believed to be originated in 16th century AD. It is an epitome for the amalgamation .of western and eastern culture and arts. Prevalent among Latin Christian community in the coastal region of Kerala, the regions of its influence spread along Chavakkad (North) to Kollam (South).

The influence of classical art forms of Kerala including Koothu, Koodiyatta, Kathakali and the European musical theatre form 'opera' are clearly evident in the tramp of Chavittunadakam. Similarly, the fusion of western and eastern aesthetics can be seen in the rhythmic music and accompaniments like drum and chenda, claranet and flute. The

elegance of Chavittunadakam lays in the attractive make up of characters, their elaborate costumes, detailed gestures and well defined body movements presented and singing in tune with the beautiful play back music. The body movements and songs are beautifully synchronised with 'thalavatta krama' (rhythmic pattern) of the carnatic music as well.

The literary form of the Chavittunadakam is called *"chuvadi"*. It is interesting to note that the manuscripts of chuvadi were not printed in the form of a text. The first Chavittunadakam, *'The Charlesman Charitha'* was composed by the legendary artist Chinnathampi Annavi in 16th century. Along with this play, the old J*anova nataka* and *the Brajeena nataka* were also written in *'chenthamizhu'* language using *'vattezhuthu'* script.

As I said earlier, the chuvadi manuscripts were written in Malayalam script. However, it was not transferred by the composers (Aashan/Annavi (master)) as they might assign divinity to it. Later spectators themselves began to copy the stage performance and started writing their own versions. This creates varieties of chuvadies of the same play and there appeared different texts of the same play. The great play C*harlesman Charitha* itself has more than three versions.

The chuvadi of Chavittunadakam was scripted in musical verses. The term chuvadi is originated from Tamil which includes *"Aattakrama"* (the order of performance) of

Chavittunadakam. Why these chuvadis were not printed and delivered is researchable question.

In earlier times, they were viewed as divine. Treating it as holy book, the chuvadi were kept in a "*Ezhuthupetti*", a strong wooden box to be used to keep manuscript. To protect and preserve the Chuvadis these boxes were wrapped, tied and kept under the cot. Disciples of "*Chellanam Pallikkathayyil Devoar Aashan*" (master of Chavittunadakam) says that their master would keep the chuvadi of *Charlesman Charitham* in this manner.

From the linguistic features of Chuvadi, it is evident that the earliest text of Chavittunadakam were written in Chenthamizhu. They were composed in rhythmic *tamil vrithaas*. The lakshana (scale) given by the author of *leelathilakam for Pattu* is, *"Dramida sangathakshara nibhadhamethuka- mona vrithavisheshayuktham paattu"*.

The lakshana of paattu have been consistently maintained in the earliest chuvadi of chavittunadakam. In addition, the components of the chenthamizhu poetry includes, *Iyaippu* (Andhyanuprasam), *Muran* (dialectical glossary), *Alappadai* (style of pronunciation), *Adukkumozhi* (similar glossary) were used plenty.

The examples of E*thuka and mona* is,

"Thi_tta_mayi ulamveku - Ka_tti_yayi irikkinta

Thoo_tta_ye neenkal enkal - ma_tti_laathikshanathil
Va_tta_mayi shenai choozhnthu- koa_tti_kal kooridamal
Ka_tta_lai ittapadi - koo_tti_ye konduvaarum"

- From the Plamena charitham-

Although chuvadi is used in Tamil Vrithaas, and adopts many Tamil forms, it is not to be said that the Chavittunadakam complies with Tamil traditions. Likewise the vrithaas in chuvadi of Chavittunadakam is mainly adopted from the Tamil including *venpa, isai, kalithunai, thaazhisai, virutham and chiruthaal* etc

Dr. Chummar is one of the scholars who have extensively discussed the vrithas in Chavittunadakam. He argues that there is an absence of pure Malayalam vrithaas (meters) in Chavittunadakam. Depending on these arguments, several other scholars began to claim that Chavittunadakam is purely Tamil not Malayalam. Dr. V P Joseph Valiyaveettil (2011) denied this argument. He pointed out that even in 15th and 16th centuries, Cherussery and Ezhuthachan used vrithaas (meters) like gatha, kakali, keka, kalakanchi having Dravidian root. Ancient Chavittunadaka chuvadi's were also written in these Dravidian meters. Nowadays Chavittunadakams were modified timely in accordance with the aesthetics and perspectives of the age without losing its core artistic splendours.

Reference

1. Folklore, Josy, 2018: Kakkarissiyum Chavittunadakavum, Thiruvananthapuram, Deshabhimani book House.
2. Rafi, Sebeena, 2010: Chavittunadakam, Kochi, Pranatha Books
3. Valiyaveettil, Joseph, V P, fr, 2011: Chavittunadakam sahithyavum sangeethavum, Thrissur, Kerala Sahitya Akademi
4. Valiyaveettil, Joseph, V P, fr, 2014: Chavittunadaka vijnanakosham, Kannur, Kerala Folklore Akademi

Lalson P A,
M.Phil student
Cultural Heritage Studies
Malayalam University

ts

KERALITY IN THE CRITICAL THOUGHTS OF C.P. ACHUTHAMENON

Devi Archana

It is not until the first decades of the 20th century that foreign ideas have a real impact on malayalam criticism. Our earliest review literature was mostly confined to book reviews, presentations and greetings. The early newspapers were the subject of much criticism. "Vidya Vinodini" by Achutha Menon are some of the brightest books in early criticism. Menon's critical talent has already been adequately evaluated. His ruthless attitude towards witchcraft greatly enriched his later work. It seeks to analyse the keralite elements evident in Achutha Menon's or his reviews.

Achutha Menon's reviews fall in to two categories. The first is to prevent theoretical visions. The second is a commentary on the books written in those days. We will understand that he was based on the Kerala philosophy of kerala. Menon was edamant that literature should be moral and not corrupt.

He was insistent that his reviews should not, in any case, create a false impression on the society, as the good readers of that day were educated. When reviewing his works, he noted two main factors. One is the beauty of writing. Second is the structure of the epicenter. In analyzing this narrative, he wrote in a manner that was fair to the moral elements that sustained the keralite" life of the time. If we look at the review of "Kodungaloor Kochunni Thampuran" we call understand it. One part of the play mentions alien delusion. He says that this is a mistake made by Kochunni Thamburan. The poet should be mindful in this regard, when this from of occupation is so prevalent among the Malayalis. Like him CP was interested in the social progress of women in Kerala. He insist that Thottakat Ikkavarma's "Subhadarjunam" was praised because it was written by a woman. CP in many of this articles commented that the entry of Kerala women into literature is good for social progress. CP reffered good for social progress. CP reffered Ikkavarma as the Thunchath Ezhuthachan of female caste. Ezhuthachan was a divine man who understood the decay of the people of Kerala. 50 Ikkvarma made a similar attempt to revise Keralite's writing methods. The cochin state manuel has said that even the wildest system ultimately destroyed the condition of the family of Kerala women. He is eloquent about women's liberty even where he riticizes "Kunthalatha".

He wrote in Kunthalatha to question the kings of Kerala. When we read this, One realisation is that the basis of

CP's critique vision is the Kerala view of life. He severally criticized the novel "Rathi Sundari" written by R.V. Vasudev Prabhu. He argued that such novels should be executed from social life.In the review of "Rathi Sundari", it is said that Vasudeva Prabhu has fled.

CP was very fond of Malayalam language. we have never felt that it is so admirable to be an ecologist in a different language. Achuthamenon is of the opinion that the proper form of language is the "Manipravalam".

Pothery kunjambu's "Saraswathy Vijayam" is criticized on the basis of the characteristics of Kerala's social life. CP is not interested in sharply criticizing Hindhuism. Taken together, the book again asks weather the book was return for the sake of Christianity. Immorality exists in all religions. He was of the opinion that only the rituals of Hindhuism were raised. It is clear that kunjambu's strong social criticism Provaked C.P. He had a view on matters of women's education in general, but to upset the upper caste Indore Hindus C.P was not ready. Chandumenon who praised 'Indulekha', but shown mamatha to 'Sarada'. According to him, The indulekha is filled with many factors that are fascinating. Instead of bringing a woman out of the door, the author used a white girl of half dress to cutter English. Although women were educated during the CP's period, they could not tolerate asking and defying questions like the indulgence. According to CP, character of 'Sarada' can

be seen in the naturalness of Kerala. "Parangodi Parinayam" is also analysing in the same way. The entry of English education into the confusion among malayalees of the time is also reflected in the 'Parangodi Parinayam' review. An article in Vidyavinodini's article has been published on the book "Chatturvarnyam". He also suggested that everyone should read this books which describes the rationale of dividing people in the name of caste.

While evaluating works translated from Sanskrit, he tries to examine in detail the factors that affect Kerala's life. It is said that all theories are necessary in our poetic language, since the Malayalees have known about the eastern literary philosophies of Rasam, dwani, since the time of Leelathilakam.

K.C. Keshavapilla's neural translation "Basha Narayaneeyam" is examined in the accompanying article, which is the basis of how common people understand it. CP's famous review is the "Mayura Sandhesham". He praises for his work describing the Kerala landscape. Kerala Varma Valiyakoi Thamburan's style of writing needs to be well imitated. Thus CP & Kunjikuttan Thampuran who recognise Keralite elements, debated the merits of Sanskrit words and formed a movement called the "Pacha Malayalam" Movement/ Prasthanam. Pacha Malayala was poem which was highly Keralite. The first work in this movement "Nalla Basha"

Kodungalloor Kochunni Thamburan was also published in Vidyavinodini.

In analysing the Keralite elements of Achuta Menon's project, we can summarise the following. CP's literary works, which gave meaning and expression to poetry, did not to seek to change the philosophies of the time. He did not bring up any great vision for social revolution or social change. Let us take a closer took at the indifference towards Potheri Kunjambu's "Saraswathi Vijayam". His project of criticism went on to praise the works which where in close Prorimity to the Keralite life of the time and defend them. In short Achutha Menon was interested in interpreting the life philosophies of our heo classical literature in the Kerala context.

Reference

1. Parameswaran Pillai Erumeli, 'Malayala Sahityam Kalaghatangalilude, Current Books, Kottayam 1998.
2. Prabhakaran T.T., C.P Achuthamenons Criticism, Kerala Basha Institut, 1989.
3. Ramachandran Nair Panmana (Editor), Malayala Sahithya Niroopanam, Current Books, Kottayam, 2008.

Devi Archana
Research Scholar
Malayalam
D.K.S. Kariyavattom

Ravideva (Kerala, 9th-10th c.), *Rākṣasakāvya* with *Ṭīkā*

Christophe VIELLE, University of Louvain

The *Rākṣasakāvya* (sometimes given as *Kāvyarākṣasa*) is a short, trickily convoluted, lyric nature poem in 20 stanzas, seen by D. R. Mankad (see ref. M below) as a fine specimen of *paryāyakāvya* (according to Abhinavagupta). On manuscript evidence, following P. K. Gode, it must be dated before AD 1000. It is ascribed to one Ravideva from Kerala (*malayadeśa-janman*, in the colophon here given), whom I propose, like M. Winternitz, to identify with Ravi, the father of the *yamaka*-poet Vāsudeva, being possibly also the "friend of [king] Kulaśekhara".

The text has been here established on the basis of Hoefer's text (*editio princeps*) compared with the text of several other available editions or manuscripts (see list infra). Each stanza is followed by a critical apparatus in Roman script with the variant readings. The text of the *ṭīkā* (whose ascription to the poet himself remains doubtful in its present state) relies on Hoefer's edition only, slightly corrected when needed, and with a few additions in brackets ('< >').

Sigla:H = *Kāvyarākṣaasaṃ saṭīkam*, ed. Karl Gustav Hoefer, *Sanskrit Lesebuch mit Benutzung handschriftlicher Quellen*, Berlin : Besser, 1849, pp. 86-93.

C = *Rākṣasakāvyam*, ed. Johannes Häberlin, *Kāvyasaṃgrahaḥ*, Calcutta, 1861 (VS 1918), pp. 586-589 (= 2nd augm. ed. of Id., *Kávya-sangraha*, Calcutta : W. Thacker, 1847).

K = *Vidvadvinodakāvyam*, ed. Haridas Hirachand, *Kavya Kalapa, Number First*, Bombay : Ganpat Krishnaji's Press, 1864, pp. 137-139.

J = *Rākṣasakāvyam*, ed. Pandit Jibananda Vidyasagara, *Kavyasangraha*, Calcutta : New Indian Press, 1872, pp. 572-576 (based on C; Jc = new ed. ['3rd'] by the same together with his own *vyākhyā*, *Kāvyasaṃgrahaḥ*, vol. 3, Calcutta : Sarasvati Press, 1888, pp. 343-353, repr. 1900 and 1907).

P = *Rākṣasakāvyam, saṭīkam*, ed. Kāśīnāth Pāṇḍuraṅg Parab, Bombay : Nirnaya Sagar Press, 1911 ('3rd ed.'; 1st ed. in 1890, 2nd in 1900, 4th in 1917, 6th in 1935; apparently a very first ed. by the same with the title *saṭīkaṃ niśacarakāvyam* was already issued in *śake* 1806 = AD 1885).

M = *Buddhivinodakāvyam* [*saṭīkam*], ed. D.R. Mankad, "Buddhivinodakāvyam (A specimen of Paryāyakāvya)", *Indian Historical Quarterly* 12, 1936, pp. 692-700.

D = [*Rākṣasakāvyam*], Dacca Ms. collated by S.K. De, "On the Identity of the Buddhi-vinoda-kāvya", *IHQ* 13, 1937, pp. 172-176.

T = *Rākṣasakāvyam* [*saṭīkam*], ed. Pandit Tediyūr S. Kṛṣṇamūrti Śāstrī, Thanjavur : Tanjore Sarasvati Mahal Library Series no. 377, 1997.

U = *Kāvyarākṣasam* [*saṭīkam*], University of Pennsylvania Ms. Col. 390, item 1505, online: http://hdl.library.upenn.edu/1017/d/medren/9967589903503681

The following editions have not been collated:

• lith. ed. with an anonymous gloss, 10 ff, Benares, VS 1931 = AD 1874, and VS 1942 = AD 1885;

• Bombay ed. with Sanskrit commentary and Hindi transl., 31 pp., *śake* 1816 = AD 1895 (Cat. Barnett BM 1892-1906, p. 284), apparently the same as the one thereafter issued at the

Lakṣmīveṅkaṭeśvara Press, VS 1959 = AD 1902, and the Śrīveṅkaṭeśvara Press, VS 1972 = AD 1915;

• ed. with Hindi transl. and com., Narsinghpur : Sarasvati Vilasa Press, 1908 (Cat. IO 1951, p. 1310);

• ed. with an Hindi word-by-word interpretation and translation and an English translation by Raja Pṛthvīpāla Siṃha of Surajpur, and a Sanskrit commentary by Sītārāma Śāstrī, Allahabad : Indian Press, VS 1966 = AD 1909 (Cat. Barnett BM 1906-28, pp. 840-1, IO 1951, p. 1310);

• ed. in Telugu script, with a Telugu commentary, Madras : Vavilla Press, 1926 (Cat. IO 1951, p. 1310);

• ed. with commentary by Yaska Śrīnavakiśorakara Śāstrī, Benares : Chowkhamba Sanskrit Series Office, Haridas Sanskrit Series no. 73, 1938 (VS 1995), 2nd ed. 1965.

There is also a valuable Italian translation and commentary by Ferdinando Belloni-Filippi, "Il Poema Demoniaco (Rākṣasakāvyam)", issued in the *Giornale della società america asiatica italiana* 19, 1906, pp. 83-102.

अथ राक्षसकाव्यं सटीकम् |

कश्चिद्वनं बहुवनं विचरन्वयःस्थो

वश्यां वनात्मवदनां वनितां वनार्द्राम् |

तर्वर्यरिपूदमुदीक्ष्य समुत्थितं खे

ना गामिमां मदकलः सकलां बभाषे ||१||

— vayaḥstho H T (*com.*) : vayastho C J (D) M K P T U ||

श्रीगणेशाय नामः | कश्चिदिति | **कश्चिद्** अनिर्दिष्टनामा पुरुषः | **वनं** काननम् | बहुतरं वनम् उदकं यत्र तद् **बहुवनम्** | **विचरन्** भ्रमन् | **वयःस्थो** वयसि स्थितो युवा | **वश्यां** भार्याम् | किंविशिष्टाम् | **वनात्मवदनाम्** | वनं पानीयम् | तद् आत्मा यस्य स चन्द्रमाः | <क्षीरोदमथनोत्पत्तेः |> तेन तुल्यं

वदनं यस्याः सा वनात्मवदना। तां चन्द्रवदनामित्यर्थः। **वनितां** स्त्रियम्। **वनार्द्रां** पानीयेनार्द्राम् उक्षिताम्। **तर्वर्यरिपूदं** मेघम्। तरवो वृक्षाः। तेषामरिरग्निस्तर्वर्यरिः। तस्याप्यरिरुदकम्। तत् प्रददातीति तर्वर्यरिपूदो मेघः। तम् उदीक्ष्य दृष्ट्वा। **समुत्थितं** समुत्पन्नम्। **खे** – आकाशे। **ना** पुरुषः। **मदकलो** हर्षविभ्रमः। **गां** वाचम् **<इमां सकलां>** समस्तां **बभाषे** – उक्तवान् ॥१॥

पश्याब्जदृग्गिरितटेषु कुमातृसाह्वान्

भूदेवराजरिपुशत्रुसमावधूतान्।

वैश्वानरारिजरिपुघ्नशराभिभूतैर्

दृक्श्रोतृशत्रुभिरुपासितपुष्पशोभान् ॥२॥

— +abja- : +ambu- M | upāsita : upāśrita T ||

पश्याब्जदृगिति। हे **अब्जदृक्** पद्मलोचने। **गिरितटेषु** पर्वतान्तेषु। **<कुमाता>** कुत्सिताम्बा। तत्समाना –**आह्वा** येषां तान् कदम्बानित्यर्थः। **भूदेवा** ब्राह्मणाः। तेषां **राजा** सोमः। तस्य **रिपुर्**मेघः। <आच्छादकत्वात्।> तस्य **शत्रुर्**वातः। <विक्षेपणत्वात्।> तेनावधूतान् **<समं सम्यक्>** कम्पितानित्यर्थः। **वैश्वानरो** ऽग्निः। तस्यारिरुदकम्। तत्र **जातो** मत्स्यः। तद्रिपुः कैवर्तः <झषाशनः शम्बरासुरः>। तस्य घतकः कामः <झषध्वजः प्रद्युम्नः>। तस्य **शरैरभिभूतैर्दृक्श्रोतृशत्रुभिः** <चक्षुःश्रवोभुजैर्> मयूरैः। <तैः> सेवितपुष्पशोभान् **<। उपासिता कुसुमश्री येषां तान् कदम्बान् पश्य>** ॥२॥

पश्याद्रिसारसदृशीभिरमूभिरद्भिर्

आप्लावयत्यमरगुब्धरणीमहिघ्नः।

अब्दः सिताभिरसितः शबलः खगाभिर्

वार्जैः सितैरिव विभाति वनं प्रबुद्धैः ॥३॥

— adri- : abdhi- T | -dṛśī° : -dṛśā° T | dharaṇīm ahighnaḥ : dharaṇīṃ mahimnas C J | śabalaḥ : °laṃ P | -gābhiḥ : -gībhiḥ D | vanaṃ : vana- T ||

पश्याद्रीति | <हे बाले **पश्य**| **अद्रिसारसदृशीभि:**> पर्वतसारतुल्याभिः | **अमूभिः** प्रत्यक्षाभिः | **अद्भिस्तोयैः** | **आप्लावयति धरणीम्** | अमरगुप् शक्रः <देवपतिः> | अहिं वृत्रं हतवान् **अहिघ्नः** | **अब्दो** मेघः | **सिताभिः** शुक्लाभिः <**खगाभिर्**> आकाशगाभिर्बलाकाभिः | **असितः** कृष्णः **शबलश्चित्रः** | वार्जैः <अब्जैः> कुमुदैः **सितैर्वनं** पानीयं यथा **विभाति** <**प्रबुद्धैर्**> विकसितैः, तथायं <मेघो> विभाति ||३||

गोष्ठं घृतं सुघृतवाड्भिरमूभिरग्र्यं

गोभिः समुद्धरति यद्वहुधा हिमघ्नः |

तद्गव्यमम्बरगतं शिखिजात्मसंस्थं

विष्यन्दमानमभिवर्धयतीह गोजान् ||४||

— -vāḍbhiḥ H C J D U : -vadbhiḥ M K P T | amūbhir H C J D U : amībhir M K P T | agryaṃ : agnyaṃ C J | viṣyanda° H : visyanda° C J D U, nisyanda° P, vispanda° M K T ||

गोष्ठं घृतमिति | गवि तिष्ठतीति **गोष्ठम्** | **घृतं** पानीयम् | सुष्ठु घृतं वहन्तीति **सुघृतवाहा** रश्मयः | <**अमूभिस्**> ताभिः | अग्रेभवमग्र्यम् | **गोभिः** – रश्मिभिः | <**यद्**> **समुद्धरति** –आकर्षति | **बहुधा** बहुप्रकारम् | **हिमघ्नो** रविः | गोषु रष्मिषु भवं **गव्यं** नीरम् | **अम्बरगतमाकाशगतम्** | शिखी वह्निः | तज्जो धूमः | स आत्मा यस्य स मेघः | तत्रस्थं **शिखिजात्मसंस्थम्** | **तद्** घृतं **विष्यन्दमानमिह** भूतले | गोजान् <गवि भूमौ जातांस्> तृणादीन् **अभिवर्धयतीति** पश्य||४||

अबुट्पलाशनिभदृग्घनजात्मवक्त्रा

वार्चस्वरेभनिभगा गजदोःसमोरुः |

सीरध्विजप्रसवतुल्यविषाह्वदासौ

न्रा संगता प्रमुदिता प्रसमीक्ष्य वार्दम् ||५||

— abruṭ- C J D M K P T U : abrū- H | vārca- C J D P T U : cārva- H, vārva- M K | -ūruḥ H Jc D U : -ūrūḥ C J M P, -ūrū K |

sīri- : sīra- M K | -dā+ : -dhā+ D | nrā saṃgatā : nāśaṃ gatā- Jc ||

अबुट्पलाशेति | **अबुट्पलाशनिभदृक्** | अप्सु रोहतीत्यबुट् कमलम् | <तस्य पलाशं तन्निभे दृशौ यस्याः सा |> **घनजात्मवदना** | घने <जीमूते> जातमुदकं घनजम् | <तद् अत्मा यस्य स चन्द्रः | तेन तुल्यं **वक्त्रं** यस्याः सा |> **वार्चस्वरा** हंसस्वरा | <वारि चरतीति वार्चः |> इभेन निभं गमनं यस्याः सा – **इभनिभगा** | **गजदोःसमोरुः** – इभकरसमानावूरू <यस्याः सा> | **सीरिध्वजप्रसवतुल्यविषाह्वदा** – **असौ** | सीरी बलभद्रः | तस्य ध्वजस्तालः | तत्प्रसवानि फलानि | तत्तुल्यौ विषाह्वदौ क्षीरदौ स्तनौ यस्याः सा | <विषं पानीयमाह्वा नाम यस्य तद् विषाह्वं क्षीरम् |> **न्रा संगता** पुरुषेण सहिता | **प्रमुदिता** प्रहृष्टा | **प्रसमीक्ष्य** दृष्ट्वा | **वार्दं** <जलदं> मेघम् ||७||

सूर्यांशुनामपतिरुन्नतदृक्प्रगामी

वाङ्नामभिः परिवृतो विषनामदाभिः |

उक्षा वरः प्रमुदितः प्रतिनानदीति

गर्जन्तमीक्षणहितोच्चयतुल्यरूपम् ||८||

— -dṛk-pra- H : -dṛpta- C J D M K P T U | -gāmī : mānī D | vāṅ- : vāg- H C J | ukṣā H D : ukṣṇāṃ C J U, usrā- M K P T | varaḥ : -caṙaḥ T ||

सूर्यांशुरिति | सूर्यांशवो रश्मयः | तन् नाम विद्यते यासां ताः **सूर्यांशुनामानः** | तासां **पतिर्वृषभः** | **उन्नतदृक्प्रगामी** – अधोदृशं <मेघं प्रति> गच्छतीति | **<वाङ्नामभिर्>** वाचो नाम विद्यते यासां ताभिर्गोभिः **परिवृतो विषनामदाभिः** क्षीरदाभिः | विषं पानीयं तस्य नाम विद्यते यस्य तत् क्षीरम् | **उक्षा वरो** वृषभः | **प्रमुदितः** प्रहृष्टः | **प्रतिनानदीति** प्रतिस्पर्धया नदति | **गर्जन्तं** मेघम् | **ईक्षणहितोच्चयतुल्यरूपम्** | ईक्षणानि नेत्रानि | तेभ्यो हितमञ्जनम्, तेन – उच्चयो यस्य सः – अञ्जनपर्वतः, तत्तुल्यं रूपं यस्य तम् | पश्येति संबन्धः ||८||

एनं पयोदपतिरुन्नमितं पयोदं

खस्थं महीतलगतः प्रतिगर्जतीव ।

भित्त्वावनिं वनरुहाक्षि शिरोरुहाभ्यां

संप्रस्थितोऽमृतधरैरभिषिच्यमानः ॥७॥

— -patir C J D M K P T U : -patim H | -namitam : °taḥ C J D | avanim H P T : °nīṃ C J D M K U | - dharair C J D M K P T U : -carair H ||

एनमिति । हे **वनरुहाक्षि** कमललोचने पश्येति संबन्धः । **एनं पयोद**मुदकदं मेघम् **उन्नमितम्** अवलम्बमानं **खस्थ**माकाशस्थं **प्रति गर्जतीव पयोदपतिः** । पयोदाः क्षीरदाः गावः । तासां पतिर्वृषभः । किंविशिष्टः । **महीतलगतः** –भूस्थः । किं कृत्वा । **भित्त्वा** विदार्य । **अवनिं** पृथ्वीं । काभ्याम् । **शिरोरुहाभ्यां** शृङ्गाभ्याम् । **<संप्रस्थितः>** स पथि स्थितः प्रवृत्तः । **अभिषिच्यमानः** <अभिवृष्यमाणः> कैः । **अमृतधरै**र्मेघैः । अमृतमुदकं <धरन्तीति> ॥७॥

स्रोतोजविक्षतजभूधरधातुरूपाः

खस्थाः पयोजदलदृक्शुचिशुक्रमासे ।

मासोर्नभस्यनभसोरतिसंपतन्तस्

तीव्रं विषं विषधराः परिनिर्वपन्ति ॥८॥

— sroto- C J D M K P T U : reto- H | payojadala- D M K P T : payodajala- H : payojalasa- C J | māsor : māse M K | -saṃpatantaḥ M K P T : -sampadantāḥ H, -saṃkṣarantaḥ C J U, saṃtapantaḥ D | pari- C J D M K T U : prati- H || [D changes the whole word-order]

स्रोतोजविक्षतेति । हे **पयोजदलदृक्** कमल<पत्र>लोचने <पश्य> । स्रोतसि जातं स्रोतोजं सुवर्णम् । विक्षताज्जातं विक्षतजं रुधिरम् । **भूधराः** पर्वताः । तेषां धातवो भूधरधातवः सुवर्णरौप्यादयः । तैस्तुल्यं रूपं येषां ते **स्रोतोजविक्षतजभूधरधातुरूपाः** । <**खस्था** आकाशे स्तिथाः ।> **शुचिशुक्रमासे** ज्येष्ठाषाढमासे । **<मासोर्> नभस्यनभसो**र्भाद्रपदश्रावणयोः । **अतिसंपतन्तः**

संपत्तिमन्तः | **तीव्रमसहम्** | **विषमुदकम्** | **विषधरा** मेघाः | **परिनिर्वपन्ति** परिक्षिपन्तीत्यर्थः ||८||

स्वयोनिभक्षध्वजसंभवानां

श्रुत्वा निनादं गिरिगह्वरस्थः |

तमोऽरिबिम्बप्रतिबिम्बधारी

विरौति कान्ते पवनाशनाशः ||९||

— virauti C J D M K P T U : ārauti H ||

स्वयोनिभक्षेति | **स्वयोनिभक्षो** वह्निः | <स्वजन्म – अधरारण्याम्, तां भक्षयति दहतीति सः |> तस्य **ध्वजो** धूमः | **तद्भावा** मेघाः | तेषां **निनादं श्रुत्वा** <शब्दम्> आकर्ण्य | <**गिरि**>गुहासु **स्तिथः** सन् | **तमसो ऽरि**श्चन्द्रमाः | <तस्य मण्डलमिन्दुबिम्बम् |> **तद्रूपप्रतिबिम्बधारी** <चन्द्रकवान्> | <**विरौति**> अतिनदति **पवनाशनाशो** <वायुभक्षभुग्> मयूरः | हे **कान्ते** पश्येति संबन्धः ||९||

गोष्ठश्च कुङ्कुमवपुः प्रतिराजतेऽसौ

सप्ताद्रिदैत्यभुजगोत्तमशत्रुगोपः |

उर्वीधराभमचिरोत्थितमब्धरं खे

दृष्ट्वाहिहा प्रमुदितो हिमहाह्वयानः ||१०||

— pratirājate : pravi° D | sapta- : sapty- P T | abdharaṃ H Jc D : adhvaraṃ C J U, ambaraṃ M K P T | -āhvayānaḥ : -āhvayo ’bhūt D ||

गोष्ठश्चेति | गवि भूमौ तिष्ठतीति **गोष्ठः** | कुङ्कुमेन <वह्निशिखेन> सदृशं वपुर्यस्य स **कुङ्कुमवपुः** | <रक्तवर्ण इत्यर्थः |> को ऽसौ **प्रतिराजते** शोभते | **असाविति** प्रत्यक्षः | **सप्ताद्रिदैत्यभुजगोत्तमशत्रुगोपः** | अद्रयः पर्वताः | दैत्या असुराः | भुजगोत्तमाः सर्पश्रेष्ठाः | तेषां शत्रुरिन्द्रः | <तेन रक्षिताः प्रावृट्कालजा अतिरक्तवर्णाः कीटाः शक्रगोपका इन्द्रवध्व इति लोके | सप्ता भुक्ता इन्द्रगोपा येन स मयूरः |> उर्वीधरः पर्वतः | तद्वद् आभा यस्य स **उर्वीधराभः** |

तमचिरोत्थितमिदानीमेवोत्थितम् | अपो धरतीत्यब्धरो मेघः | तं खे – आकाशे दृष्ट्वा | अहिः सर्पः, तं हन्तीत्य**हिहा** मयूरः | <**प्रमुदितः** प्रहृष्टः |> **हिमहाह्वयानः** | <हिमहा हिमापहो ऽग्निः | अग्निराह्वा यस्य स स्कन्दो ऽग्निजः | तं वहतीत्याग्नेययानः> शिखी <| हे बाले पश्येति संबन्धः> ||१०||

कृष्णोऽब्धरः क्षरति तोयमसावजस्रम्

अन्याविमौ रणगताविव चेभराजौ |

अन्ये त्वमी द्विरदवृन्दनिभाः क्षरन्तः

प्रच्छादयन्त्यमरसिद्धविमानमार्गम् ||११||

— kṛṣṇo 'bdharaḥ D : kṛṣṇābdharaḥ C J, kṛṣṇo 'mbaraḥ H M K P, kṛṣṇāmbaraḥ T | anyau : alpau C J | iva ca : iva vā T | tv amī : tu te C J | -siddha- : -vṛnda- C J D ||

कृष्णो ऽब्धर इति | **कृष्णो** नीलः | **अब्धरो** मेघः <**असौ**> | **क्षरति** वर्षति | **तोयं** पानीयम् | **अजस्रं** प्रभूतम् | **अन्याविमौ** – अपरावेतौ <मेघौ **च**> | **इभा** हस्तिनः | तेषां **राजानौ** | <**रणे** संग्रामे **गताविव** |> अन्योऽन्यं स्पर्धमानावित्यर्थः | **अन्ये** अपरे <**त्वमी**> | **द्विरदा** हस्तिनः | तेषां **वृन्दं** <कुलम्> | तेन **निभाः** सदृशाः | **क्षरन्तो** वर्षन्तः | **प्रच्छादयन्ति** कम् | **अमरसिद्धविमानमार्ग**माकाशमित्यर्थः <| हे बाले पश्येति संबन्धः> ||११||

वार्दाः खगाः क्षितिधरागमनप्रकाशा

नेमीभरासभतुरंगमतुल्यघोषाः |

वाय्वीरिताः खमवतत्य वनं क्षरन्तो

वार्भिः क्षितिं घृतधराः परिणिर्वपन्ति ||१२||

— avatatya vanaṃ : avataptavanaṃ M K ||

वार्दा इति | वार् ददतीति **वार्दा** मेघाः | खे गच्छन्तीति **खगाः** | येषामागमने क्षितिधराणां <पर्वतानां> प्रकाशाः <समानास्> ते **क्षितिधरागमनप्रकाशाः** | नेमी रथचक्रधारा | इभो हस्ती | रासभो गर्दभः | तुरंगमो ऽश्वः | तेषां तुल्यो घोषो ध्वनिर्येषां ते **नेमीभरासभतुरंगमतुल्यघोषाः** |

वार्वीरिता वायुना क्षिप्ताः | **खमाकाशम्** | **अवतत्य** व्याप्य | **वनमुदकम्** | **क्षरन्तो** वर्षन्तः | **वार्भिः** पानीयैः | **क्षितिं** पृथ्वीम् | घृतं पानीयम् | तद् धारयन्तीति **घृतधराः** | **परिणिर्वपन्ति** नयन्तीत्यर्थः <| हे बाले पश्येति संबन्धः> ||१२||

एषोऽङ्घ्रिपाशनरिपुघ्नसुतारिसाह्वम्

आरुह्य तिष्ठति सुगात्रि भुजंगमारिः |

यस्य स्वनैः प्रमुदितस्य ममाद्य बाले

तालध्वजावरजसूनुशराः पतन्ति ||१३||

— 'ṅghri- C J D M K P T : 'ṃhri- H | svanaiḥ : svaraiḥ C J ||

एषो ऽङ्घ्रिपेति | **एष** इत्यादि प्रत्यक्षनिर्देशः | अङ्घ्रिपा वृक्षाः, तानश्नातीत्यङ्घ्रिपाशनो ऽग्निः | तस्य रिपुः पानीयम् | **अङ्घ्रिपाशनरिपुः** | तं हन्तीति घ्न आदित्यः | तस्य सुतः कर्णः | तस्यारिरर्जुनः | तेन **समाना** – आह्वा यस्य सो ऽर्जुनवृक्षः | तमा**रुह्य तिष्ठति** | <हे **सुगात्रि** |> शोभनं गात्रं यस्याः सा सुगात्री | तस्यामन्त्रणं सुगात्रि | **भुजंगमाः** सर्पाः | तेषामरिर्मयूरः | कथंभूतः | **यस्य स्वनैः** शब्दैः <**प्रमुदितस्य**> प्रहृष्टस्य **मम** | **अद्य** – अस्मिन्नहनि | <हे> **बाले** प्रिये <पश्य> | **तालध्वजो** बलभद्रः | **तस्यावरजो** ऽनुजः कृष्णः | **तत्सूनुः** <प्रद्युम्नो> मदनः | तस्य **शराः पतन्ति** व्यथयन्तीत्यर्थः ||१३||

उस्राविषं स्थलगतोऽत्ति तथैव वार्जो

वाभ्र्यो द्विजो हरिदृगेष दशार्धगूढः |

वाताशनः खशयनः स्मरति स्थलस्य

चक्षुःश्रवा वनभयात्सुरशत्रुनामा ||१४||

— usrā- : usro Jc, uṣṭrā- D, jasrā- M K | tathaiva : visṛṣṭa- P | (vārjo *om.*) vārbhyo H : vārbhyo vārjo C J D M K P T U | haridṛg (harita Jc) eṣa daśārdhagūḍhaḥ H C J D U :

svapitṛbhīruviṣaprahīṇaḥ M K P T | khaśayanaḥ Hc C J D M K P T U : °naṃ H Jc | -bhayāt : -bhavaḥ D, -bhavā- M ||

उस्राविषमिति | उस्रा गावः, तासां विषं गोमयं <क्षीरं वा> | यथा **स्थलगतः** <भूमिशयः क्षितिजः> कीटः <इव गोमयम्> **अत्ति** भक्षयति, **तथैव** <वार्जो जलजः क्षीरोदधाव्> अवतीर्णः <क्षीरं> खादति | को ऽसौ | **द्विजः** कच्छपः | हरिर्वानरः <विष्णुर्वा> | तेन तुल्या दृग् यस्य स भवति **हरिदृक्** | <हरितवर्णः काश्यपीगो हरिस्वरूपो वा कूर्मावतार इति श्लेषः |> **एष** इति प्रत्यक्षानिर्देशः | **दशार्धगूढः** | पञ्चभिः <अङ्गैः> कच्छपो निगूढ इत्यर्थः | <कस्मात् पञ्चाङ्गगुप्तः सः |> **वार्भ्यः** <मेघविसृष्ट>पानीयेभ्यः <वर्षेभ्यः> | <को ऽन्यः |> **वाताशनः** <पवनाशनः> सर्पः | **खशयनः** – बिलशयः | **चक्षुःश्रवाः** <दृक्कर्णः> | **सुरशत्रुनामा** <अहिरित्याह्वा देवरिपोर्वृत्रस्य> | <अयं **वनभयाज्जलभयहेतोः स्थलस्य**> **स्मरति** <स्थलीयस्थानं> ध्यायति <| हे बाले पश्येति संबन्धः> ||१४||

पक्ष्यश्वमेधतुरगप्रतिमोऽष्टवर्णो

वार्दं न बह्विति समाह्वयते ह्यहिघ्नः |

भेकस्तथैव खशयाशयवेद्यवाणिः

शब्दं करोत्यतिभृशं विषराशिमग्नः ||१५||

—pratimo 'ṣṭa- D K P T U : °bho 'ṣṭa- M, °moṣṭha- C J | na bahv iti D M K P U : na varṣati C J, navaṃ tv iti T (vanaṃ Tc) | khaśayāśayavedya- M K P T U : śvasanāśanavedya- D, pavanāśanavedya- C J (°vandya- Jc) | śabdaṃ : śakṣaṃ M | ati- : api C J || [H omits the stanza]

<पक्षीति | **पक्षी** मयूरः | **अश्वमेधतुरगप्रतिमः** | अश्वमेधो यज्ञविशेषः, तत्र तुरंगो विचित्रः सर्वरूपो ऽष्टमङ्गलः, तेन तुल्या प्रतिमा यस्य सो **ऽष्टवर्णः** | **वार्दं** मेघम् | न बह्वनलं मेघो वर्षतीति हेतोस्तं **समाह्वयत** आकारयत्यहिघ्नः सर्पाशन इत्यर्थः | **भेकस्तु** मण्डूकः | यथा मयूरस्तथैव स **शब्दं करोत्यतिभृशम्** | **खशयाशयवेद्यवाणिः** | खशयो बिलवासी भेकभुक्

सर्पः, तस्याशयो बिलम्, तस्माद्वेद्या – उपलब्धा वाणिर्वाग्यस्य सः | विषराशिमग्नः | विषं पानीयम्, तस्य राशिर्निचयः, तत्र मग्नो निमज्जतीत्यर्थः | हे बाले पश्येति संबन्धः> ||१५||

ना विष्किरावनमुपेत्य कुमातृसाह्वम्

आक्रीदते मधुकलोऽङ्गनया समेतः |

अन्यस्त्वयं मणिवराभमुपेत्य गोजं

ना रामया सह पयःपतिजां वृणीते ||१६||

— viṣkirāvanam (°vaṇam H C J D M K U) : viṣkiro va° Jc | tv ayaṃ H C J D U : svayaṃ M K P T ||

ना विष्किरावनमिति | **ना** पुरुषः | **उपेत्य** प्राप्य | विष्किराः पक्षिणः, तेषामवनं <तर्पणे रक्षायां वा> **विष्किरावनम्** <काननं नीडजस्थानम्> | किंसंज्ञाकम् | **कुमातृसाह्वं** कदम्बवनमित्यर्थः | **आक्रीदते मधुकलः** | <रति>मद्येन <कलो> विराजमान इत्यर्थः | <**अङ्गनया समेतः** – भार्यया युक्तः |> अन्यो ऽपरः <त्वयं पुंस्पक्षी | विष्किरा हि मानुषमिथुनागमेन कदम्बवनाद् बहिर्गताः> | मणिवरः <हरितोपलि> इन्द्रनीलकः, तेन तुल्या – आभा यस्य तन् **मणिवराभम्** | दूर्वाशाद्वलमित्यर्थः | उपेत्य प्राप्य | **गोजम्** | गौः पृथ्वी, तस्यां जातं समुद्भूतं <इदं दूर्वावनम्> | **ना** <पुमान्> | **रामा** स्त्री | तया <पक्षिण्या> **सह** | **पयःपतिः** समुद्रः, तस्मिञ्जाता <लक्ष्मीः> | तां <तृणभूतां श्रियं> **वृणीते** संभुनक्ति ||१६||

स्यूतं महत्क्षतजवर्णनिभं नरोऽसौ

बिभ्रत्त्वमूनि च भिनत्ति सरोरुहानि |

तज्जेन चापि रजसा वनितां वयःस्थो

ऽप्यभ्युद्धरत्यवकिरत्यभिषिच्यमानः ||१७||

— syūtaṃ C D T : sūtaṃ H M K, sthūlaṃ J, sūtraṃ P U | naro H C J P U : varo M K T | bibhrat tv D U : bibhraty H C J P, bibharty M K (*metr. incor.*), barbharty T | cāpi : vāpi T |

vayaḥstho H T : vayastho C J (°sthaḥ Jc) (D) M K P U | ’py *om.* C J ||

स्यूतमिति | **स्यूतं** वस्त्रम् | किंविशिष्टम् | **महत्** <**क्षतजवर्णनिभं** च |> क्षतजं रुधिरम्, तस्य वर्णस्तेन तुल्या निभा – आभा यस्य तत्तथा | **नरोऽसौ बिभ्रत्तु** | <तद् वस्त्रं बिभ्राणः सन् पुरुष इत्यर्थः |> **अमूनि च भिनत्ति सरोरुहाणि** | चशब्दः पादपूरणे | अमूनि – एतानि | भिनत्ति – उच्चिनोति | <सरसीरुहि> कमलानि | तेषु जातं तज्जम् | **तज्जेन** <**चापि**> **रजसा** पद्मरेणुना | **वनितां** स्त्रियम् | **वयःस्थो** <वयसि स्थितो> युवा | किम् <**अपि**> करोतीत्याह | **अभ्युद्धरति**, <ताम् अर्दिधिषुस्तेन कौसुमेन> मुद्रयतीत्यर्थः | <तथा> **अवकिरति**, <शुक्रं> विक्षिपतीत्यर्थः | **अभिषिच्यमानः** कया | वनितया, क्रीडारसेन पानीयेन | अर्थवशाद् <इह> विभक्तिपरिणामः <| अभिवृष्यमाणो वा स मेघेनेत्यर्थवरः> ||१७||

पङ्के निमग्नमिभवृन्दमदः सवारि

गर्जत्तिमिक्षयदवृन्दमिवावभाति |

वार्यात्मनामशतचित्रतनुः सुपर्णो

योषिद्वृतः समदनः प्रतिरोरवीति ||१८||

— garjat C J (D?) P T U : °jaṃs H, °jan M, °jaṃ K | +ātma-nāma-śata- : +ātmanām aśana- D, +ātmanaḥ śata- T | suparṇo J (D) M (°ṇaḥ) P T : suparṇī H C U | -vṛtaḥ : -dhṛtaḥ P | pratiroravīti H M P T U : pratirauravīti C J D P ||

पङ्के निमग्नमिति | **पङ्कः** कर्दमः | तस्मिन् **निमग्नम्** | **इभवृन्दं** हस्तियूथम् | **अदः** – एतत् | **सवारि** सजलम् | **गर्जद्** बृंहत् | **तिमिक्षयदवृन्दमिवावभाति** | तिमिर्मत्स्यः, तस्य क्षयो वास उदकमिति यावत् तद् ददतीति तिमिक्षयदा मेघाः | तेषां वृन्दं समूहम् <इव> | अवभाति शोभते | कृष्णतादिसाधर्म्यात् | <को ऽन्यः |> **वार्यात्मनामशतचित्रतनुः** | वार्यात्मा चन्द्रमाः | तस्य नाम <येषां ते चन्द्रकाः, तेषां> शतेन चित्रा विचित्रिता तनुर्यस्य सः | **सुपर्णः** | शोभनानि पर्णानि पत्त्राणि यस्य सः | मयूर इत्यर्थः | **योषिद्वृतः** – मयूरीसहितः | **समदनः** –मदनेन सह वर्तमानः | कामाविष्टः

<प्रतिरोरवीति, योषितं प्रति पुनः शब्दं करोत्यतिभृशम्> इत्यर्थः <| हे वनिते पश्येति संबन्धः> ||१८||

विस्फोटिताब्धररवेण रिरंसुरेष

संत्रासितो हरिरनोकहनिष्कुटस्थः |

संलीयते तडितमप्यभिवीक्ष्य विग्नः

खात्खं महत्तरमसौ समनुप्रविष्टः ||१९||

— visphoṭitābdhara- : visphoṭitāmbara- H (-sphoṭinā°) M K P T, visphāritāmbuja- C J, saṃtrāsitābdhara- D | riraṃsur eṣa : ciraṃ sureśa- D | eṣa H C J D (U) : eva M K P T | saṃtrāsito : vi° Jc | -niṣkuṭasthaḥ H C J D : niṣkuṭīṣu M K P T | taḍitam apy abhivīkṣya vignaḥ H C J D U: taḍitam ābhimukhīṃ ca dṛṣṭvā M K P, hy abhimukhīṃ taḍitaṃ ca dṛṣṭvā T | khāt khaṃ H D T (U) : khāt saṃ- C J K, khaṃ khān P, śvāsaṃ M | °taram : °tamam D | samanu- : kham anu- C J | praviṣṭaḥ : pratiṣṭhaḥ M ||

विस्फोटितेति | **विस्फोटिताब्धररवेण** विसर्पितजलदनादेन | **रिरंसुरेषो** ऽनुकामः | **संत्रासित**श्चालितः | **हरि**र्वानरः | **अनोकहनिष्कुटस्थः** <वृक्षनिकुञ्जेषु> **संलीयते** | **तडितं** विद्युतम् **<अपि> अभिवीक्ष्य** दृष्ट्वा | **विग्नः <भीतः>** | **खात्खं** बिलाद् बिलम् | **महत्तरम्** अतिमहत् | **असौ** प्रत्यक्षः | **समनुप्रविष्टः** – दूरं प्रविष्ट इत्यर्थः <| हे वनिते पश्येति संबन्धः> ||१९||

एतावदुत्तमवचः सुमनाः स उक्त्वा

रन्त्वा दिनं सह तया प्रियया ह्यदीनः |

युक्तं चतुर्भिरनडुद्भिरदीनवाड्भिर्

आरुह्य यानमथ संप्रययौ स्वगेहम् ||२०||

इति श्रीमहाकविना मलयदेशजन्मना रविदेवेन विरचितं

राक्षसकाव्यं विंशतिहृद्यपद्यसमेतं समाप्तम् ।

— sa uktvā C J D M K P T U : samuktvā H | priyayā hy : priyayāpy M K | anaḍudbhir : anaḍuḍbhir Hc C | -vāḍbhir H C J D : °vadbhir M K P T | nā prayayau C J : samprayayau H D M K P, sa prayayau T | yuktaṃ… nā : saṃprasthitaḥ svanagaraṃ prati cāruveśo devyā tayā ruciraya̅ U | svageham : kṣayaṃ svayaṃ D (*metr. incor.*) ||

एतावदिति | **एतावद् यथोक्तम् उत्तमवचः** प्रकृष्टं वचनम् | शोभनं मनो यस्य भवति **सुमनाः सः** | **उक्त्वा** – अभिधाय | **रन्त्वा** क्रीडित्वा | **दिनं** दिवसम् | **कया सह** | **<तया> प्रियया** भार्यया सार्धम् | **हि**<शब्दः> पादपूरणे, अव्ययशास्त्रे | **अदीनः** – न दीनः, प्रहृष्टः | **युक्तं चतुर्भिरनडुद्भिर्** बलीवर्दैः | कथंभूतैः | अदीनं <श्रीमन्तं तं> वहन्तीत्यदीनवाहः, **तैरदीनवाड्भिः** | **<यानं रथमारुह्य |> अथ** – अनन्तरम् | **<ना>** पुरुषः | **<स्व>गेहं** मन्दिरं **प्रययौ** प्रयात इत्यर्थः ||२०||

इति श्रीमहाकविना श्रीरविदेवेन रचिता <कृष्णधरेण व्याळिना प्रपञ्चिता> सज्जनमनआनन्ददायिनी राक्षसकाव्यटीका समाप्ता ||

JOURNAL OF MANUSCRIPT STUDIES

Vol.47.2019

Journal of Research Devoted to
Publishing Ancient work and Research Papers

Edited, Printed and Published by
Dr.Rejani R.S.
Asst. Professor and Head
Oriental Research Institute and Manuscripts Library
on behalf of the University of Kerala
Reg. No.14-1/AL 83 dated 18.03.83

All Correspondence should be addressed to the
Asst. Professor & Head, O.R.I & MSS Library
University of Kerala, Kariavattom
Thiruvananthapuram - 695 581